Kine WEEKLY

TRAINEES FOR THE STUDIO

See page 3.

"Don't look now, Myrna... but we're front-cover news in the Kine Weekly again!"

"Relax, Bill—M-G-M pays for that page! Wait till THE THIN MAN GOES HOME gets into the box-office news pages—then we can start cheering. And it won't be long now!"

"I'll be a son of a Lassie if this one doesn't break records!"

M-G-M PRESENTS WILLIAM POWELL • MYRNA LOY IN "THE THIN MAN GOES HOME" • PROVINCIAL TRADE SHOWS TESTIMONIAL NOW!

TODAY'S TRADE SHOW! JEANETTE MacDONALD • NELSON EDDY IN THEIR ALL-TIME RECORD-BREAKER "MAYTIME" • RE-ISSUED MARCH 12

THE PRESS HAILS

"WATERLOO ROAD"

Starring
JOHN MILLS · STEWART GRANGER
ALASTAIR SIM with JOY SHELTON

"... a fast, exciting job ..."
Ernest Betts—"Sunday Express"

"... film of the week ..."
Dilys Powell—"Sunday Times"

"... I commend this film to your attention. I am sure you will like it."
Elspeth Grant—"Daily Sketch"

"... a most significant film ... moving with speed and bubbling with vitality..."
Richard Winnington—"News Chronicle"

"This is the sort of picture which we must turn out in increasing quantities ..."
Simon Harcourt-Smith—"Daily Mail"

"Heart-warming, right-up-to-the-minute drama ... don't miss it, please."
Norah Alexander—"Sunday Pictorial"

"If it's real drama you're after ... I suggest 'Waterloo Road' ... I like this British excursion into thick-ear drama, very, very much."
Jympson Harman—"Evening News"

"... so exciting that not till it's over do you realise that the miracle has happened and an English company has made an absolutely natural film ..."
Helen Fletcher—"Sunday Graphic"

"... just the sort of picture ... the British Studios ought to be making ... I was excited by it ..."
Matthew Norgate—B.B.C.

GFD

A GAINSBOROUGH PICTURE

Distributed by GENERAL FILM DISTRIBUTORS Ltd. 127-133 Wardour St. W.1.

KINEMATOGRAPH WEEKLY, 25/1/1945

Kinematograph Weekly

No. 1,971. Thursday, January 25, 1945. Vol. 335

TRAINING TECHNICIANS FOR STUDIO WORK

Trade Representatives Consider Comprehensive Draft Scheme

WITH the aim of providing an adequate supply of fully trained technicians to take their part in British film production, representatives of various interests in the film Industry met yesterday to consider a draft scheme of technical and practical training.

This will comprise lectures and correspondence courses for adolescent trainees and for ex-Servicemen whom it is sought to rehabilitate in industrial life.

Government promises to assist in rehabilitation have proved entirely unreliable, and consultations among British Kinematograph Society members have led to the framing of the draft scheme which, it is hoped, will have the support of the whole Industry.

Among the organisations invited to be present were the British Film Producers' Association, the C.E.A. K.R.S., Kinematograph Manufacturers' Association, Association of Short Film Producers, A.C.T., N.A.T.K.E., K.P.E.A., and the Newsreel Association.

Experience with the course in kinematography at the Regent Street Polytechnic, which has produced third-year students sufficiently skilled to take their places in the studio, has emboldened the B.K.S. and the Polytechnic to ask the Trade's assistance in developing the training scheme more widely.

It is felt that a large number of men who have had intensive training in technical matters in the Services may wish to enter upon a specialised course in which their already acquired knowledge may be canalised into film production.

It will be remembered that the Monopoly Report made recommendations that the Board of Education, in consultation with the Ministry of Labour and with employers and trade union organisations in the Industry, and backed further as necessary by the Industry as a whole, should be invited to organise in technical colleges suitable courses of training for apprentices and others desirous of increasing their proficiency as skilled technicians.

It is hoped that the draft scheme submitted at yesterday's meeting may provide a basis for activity such as the Monopoly Report recommends.

STEREOPHONY AT THE B.K.S.

Post-War Possibilities Demonstrated

A novel demonstration of an effect which may become a recognised feature of sound reproduction in kinemas was given on Sunday evening at a meeting of the Theatre Division of the B.K.S.

By an ingenious hand-switching system, the voices of Will Hay and his "class" reproduced from a record were made to proceed from the left and right respectively of the proscenium.

The demonstration was arranged by R. H. Cricks, F.R.P.S., and P. G. A. Voight to portray the realism of speech reproduction which would be possible under a system of stereophony in which separately recorded dialogue controlled by a special track could be made to proceed from the sections of the screen where the pictures of the speaking players were to be seen.

A fuller account of the paper and demonstration will appear in next week's KINE.

ASSIGNMENT OF SERVICE

Friendly Test Case

An application to the Ministry of Labour to give its decision on the clause in the agreement regarding "assignment of services" has been decided upon by the British Film Producers' Association and the Association of Cine Technicians.

This is no sense a dispute between the two bodies, but is an instance of their taking advantage of the conciliation machinery provided for the settlement of differences of interpretation.

Abe Freedman, having suffered an accident which prevents him from carrying on activities which demand his presence, asks business friends to note that he can be contacted at 110, Bickenhall Mansions, Baker Street, N.W.1. Telephone number Welbeck 5990.

U.S. Government regulations for theatre television are still undeveloped for definite spectrum channels, but permission continued for experimentation.

Attendance of Children at Sunday Films

Manchester Scheme "Unworkable?"

ATTEMPTS to tighten up Sunday opening procedure as it affects the attendance of children are causing anxiety among kinema licensees and managers who are called upon to discriminate between those who may not be admitted under conditions excluding children and those who may.

Manchester has been operating a "gentlemen's agreement," designed to co-operate in excluding children on Sundays. It has worked well upon the whole, no complaint of its infraction being recorded. The Council of Churches, however, now seeks to make the terms mutually agreed upon a condition of licence, which is a more serious matter. An unintentional lapse from a gentlemen's agreement brings no penalty; a similar lapse when a condition of licence is infringed brings a number of serious and sometimes menacing events.

There are many kinema licensees who would prefer to be without children business on a Sunday because of the constant vigilance which has to be exercised to prevent under 16's from being present whether the programme is A or U.

Manchester exhibitors express the opinion that it would be easier to carry out the terms of the gentlemen's agreement were the age limit fixed at 14 instead of 16, especially as youths at work resent being classed as children within the meaning of the agreement.

While this might ease the Sunday question it cannot ease the

Continued on page 32

TWO MORE FOR BUCKLEY

Bolton Acquisition

Two of Bolton's biggest suburban kinemas, the Majestic and the Carlton, have changed hands. Formerly owned by the late Frank Hampson, they have been sold by his widow to John Buckley, of Manchester.

Mr. Buckley now controls five halls, the Carlton, Salford, and the Lido, Embassy, Majestic, and Carlton, all in Bolton. There was considerable competition to purchase the Majestic and the Carlton, several Lancashire circuits making bids for them.

Essex C.C. has licensed "Sands of Central Asia" for exhibition provided that children under 16 years of age are excluded.

ANGLO-U.S. TAXATION INEQUALITIES

Treasury Agreement in Sight

UNITED STATES and British Treasury officials are very near to full agreement in Washington on a proposed treaty aimed at elimination of double taxation of nationals, taxed both in their own country and by the other country on business transactions carried out in the latter.

The treaty, according to the KINE's New York correspndent, concerns very closely taxes on income from film marketing in either country by persons not having a

Continued on page 29

"MONOPOLY REPORT"

Trade Views Almost Ready

Observations on the Monopoly Report, invited by the Board of Trade from the Trade associations, should be ready for submission during the next month.

The C.E.A. report is practically speaking in final shape: the K.R.S. recommendations approved at the last Council meeting, except for additional paragraphs deemed necessary will come before the Council at its next meeting on February 1.

A sub-committee of the B.F.P.A., which has been drafting the producers' reply, will be considered at the next meeting of the Council on February 14.

Nazi Arctic Bases Captured

Western Front

Burma

BRITISH MOVIETONE NEWS

(To-day)

THE PRESS HAILS

"WATERLOO ROAD"

Starring
JOHN MILLS • STEWART GRANGER
ALASTAIR SIM with JOY SHELTON

". . . a fast, exciting job . . ."
Ernest Betts—" Sunday Express"

". . . film of the week . . ."
Dilys Powell—" Sunday Times"

". . . a most significant film . . . moving with speed and bubbling with vitality . . ."
Richard Winnington—" News Chronicle"

". . . I commend this film to your attention. I am sure you will like it."
Elspeth Grant—" Daily Sketch"

"Heart-warming, right-up-to-the-minute drama . . . don't miss it, please."
Norah Alexander—" Sunday Pictorial"

"This is the sort of picture which we must turn out in increasing quantities . . ."
Simon Harcourt-Smith—" Daily Mail"

"If it's real drama you're after . . . I suggest 'Waterloo Road' . . . I like this British excursion into thick-ear drama, very, very much."
Jympson Harman—" Evening News"

". . . so exciting that not till it's over do you realise that the miracle has happened and an English company has made an absolutely natural film . . ."
Helen Fletcher—" Sunday Graphi

". . . just the sort of picture . . . the British Studios ought to be making . . . I was excited by it . . ."
Matthew Norgate—B.B.C.

A GAINSBOROUGH PICTURE

GFD

Distributed by GENERAL FILM DISTRIBUTORS Ltd. 127-133 Wardour St. W.1.

KINEMATOGRAPH WEEKLY, 25/1/1945

Kinematograph WEEKLY

No. 1,971. Thursday, January 25, 1945. Vol. 335

TRAINING TECHNICIANS FOR STUDIO WORK

Trade Representatives Consider Comprehensive Draft Scheme

WITH the aim of providing an adequate supply of fully trained technicians to take their part in British film production, representatives of various interests in the film Industry met yesterday to consider a draft scheme of technical and practical training.

This will comprise lectures and correspondence courses for adolescent trainees and for ex-Servicemen whom it is sought to rehabilitate in industrial life.

Government promises to assist in rehabilitation have proved entirely unreliable, and consultations among British Kinematograph Society members have led to the framing of the draft scheme which, it is hoped, will have the support of the whole Industry.

Among the organisations invited to be present were the British Film Producers' Association, the C.E.A. K.R.S., Kinematograph Manufacturers' Association, Association of Short Film Producers, A.C.T., N.A.T.K.E., K.P.E.A., and the Newsreel Association.

Experience with the course in kinematography at the Regent Street Polytechnic, which has produced third-year students sufficiently skilled to take their places in the studio, has emboldened the B.K.S. and the Polytechnic to ask the Trade's assistance in developing the training scheme more widely.

It is felt that a large number of men who have had intensive training in technical matters in the Services may wish to enter upon a specialised course in which their already acquired knowledge may be canalised into film production.

It will be remembered that the Monopoly Report made recommendations that the Board of Education, in consultation with the Ministry of Labour and with employers and trade union organisations in the Industry, and backed further as necessary by the Industry as a whole, should be invited to organise in technical colleges suitable courses of training for apprentices and others desirous of increasing their proficiency as skilled technicians.

It is hoped that the draft scheme submitted at yesterday's meeting may provide a basis for activity such as the Monopoly Report recommends.

STEREOPHONY AT THE B.K.S.

Post-War Possibilities Demonstrated

A novel demonstration of an effect which may become a recognised feature of sound reproduction in kinemas was given on Sunday evening at a meeting of the Theatre Division of the B.K.S.

By an ingenious hand-switching system, the voices of Will Hay and his "class" reproduced from a record were made to proceed from the left and right respectively of the proscenium.

The demonstration was arranged by R. H. Cricks, F.R.P.S., and P. G. A. Voight to portray the realism of speech reproduction which would be possible under a system of stereophony in which separately recorded dialogue controlled by a special track could be made to proceed from the sections of the screen where the pictures of the speaking players were to be seen.

A full account of the paper and demonstration will appear in next week's KINE.

ASSIGNMENT OF SERVICE

Friendly Test Case

An application to the Ministry of Labour to give its decision on the clause in the agreement regarding "assignment of services" has been decided upon by the British Film Producers' Association and the Association of Cine Technicians.

This is no sense a dispute between the two bodies, but is an instance of their taking advantage of the conciliation machinery provided for the settlement of differences of interpretation.

Abe Freedman, having suffered an accident which prevents him from carrying on activities which demand his presence, asks business friends to note that he can be contacted at 110, Bickenhall Mansions, Baker Street, N.W.1. Telephone number Welbeck 5990.

U.S. Government regulations for theatre television are still undeveloped for definite spectrum channels, but permission continued for experimentation.

Attendance of Children at Sunday Films

Manchester Scheme Unworkable?

ATTEMPTS to tighten up Sunday opening procedure as it affects the attendance of children are causing anxiety among kinema licensees and managers who are called upon to discriminate between those who may not be admitted under conditions excluding children and those who may.

Manchester has been operating a "gentlemen's agreement," designed to co-operate in excluding children on Sundays. It has worked well upon the whole, no complaint of its infraction being recorded. The Council of Churches, however, now seeks to make the terms mutually agreed upon a condition of licence, which is a more serious matter. An unintentional lapse from a gentlemen's agreement brings no penalty; a similar lapse when a condition of licence is infringed brings a number of serious and sometimes menacing events.

There are many kinema licensees who would prefer to be without children business on a Sunday because of the constant vigilance which has to be exercised to prevent under 16's from being present whether the programme is A or U.

Manchester exhibitors express the opinion that it would be easier to carry out the terms of the gentlemen's agreement were the age limit fixed at 14 instead of 16, especially as youths at work resent being classed as children within the meaning of the agreement.

While this might ease the Sunday question it cannot ease the

Continued on page 32

TWO MORE FOR BUCKLEY

Bolton Acquisition

Two of Bolton's biggest suburban kinemas, the Majestic and the Carlton, have changed hands. Formerly owned by the late Frank Hampson, they have been sold by his widow to John Buckley, of Manchester.

Mr. Buckley now controls five halls, the Carlton, Salford, and the Lido, Embassy, Majestic, and Carlton, all in Bolton. There was considerable competition to purchase the Majestic and the Carlton, several Lancashire circuits making bids for them.

Essex C.C. has licensed "Sands of Central Asia" for exhibition provided that children under 16 years of age are excluded.

ANGLO-U.S. TAXATION INEQUALITIES

Treasury Agreement in Sight

UNITED STATES and British Treasury officials are very near to full agreement in Washington on a proposed treaty aimed at elimination of double taxation of nationals, taxed both in their own country and by the other country on business transactions carried out in the latter.

The treaty, according to the KINE's New York correspndent, concerns very closely taxes on income from film marketing in either country by persons not having a

Continued on page 29

"MONOPOLY REPORT"

Trade Views Almost Ready

Observations on the Monopoly Report, invited by the Board of Trade from the Trade associations, should be ready for submission during the next month.

The C.E.A. report is practically speaking in final shape: the K.R.S. recommendations approved at the last Council meeting, except for additional paragraphs deemed necessary will come before the Council at its next meeting on February 1.

A sub-committee of the B.F.P.A., which has been drafting the producers' reply, will be considered at the next meeting of the Council on February 14.

Nazi Arctic Bases Captured

Western Front

Burma

BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.
Important.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

POLITICAL

SO far as they have gone. C.E.A. branches have with few exceptions kept to their old and tried leaders in their election of officers for the coming year. Perhaps it was to be expected; the younger members of the Trade are otherwise engaged, like those of every other section of the community, and the exhibiting side of our Industry is more likely to find useful the quality of experience which it will need for defensive strategy, than vigour and enterprise which will be essential when there is opportunity for forward moves.

What is done in the branches to-day automatically governs what will be the colour of headquarters, the General Council, in a few weeks. The constitution of this body, which alters very slightly from year to year, will therefore be very much as we already know it.

The old and familiar battlegrounds must be fought over, and there is nothing very new to be said about quota, S.O. contributions, entertainment tax, labour conditions, rentals. But if these are old topics they mean unremitting vigilance, and one of the assets of a General Council which changes its personnel is that the expression of new ideas is encouraged even while full value is given to the wisdom and battle-craft of old-timers.

One important consideration must be before all in the Trade, producers and distributors as well as exhibitors. That is the coming new legislation in preparation for which the recent discussions on the Monopoly Report have been extremely illuminating. We know that Government Departments are taking the matter very seriously and have an extremely clear vision of what our Industry can contribute. Our task will be to afford our expert guiding hand which will help forward a vital national movement without a trail of commercial maladjustments.

Long Shots

"DICK" EADIE, new chairman of the Northern branch, is one of those fortunate people who can stand up, speak up, and shut up at the right times. He never speaks when he has nothing to say, takes the trouble to prepare his resolutions and so regularly avoids the disaster of proving too much at too great length.

DICK EADIE was born in Birmingham; but came to Tyneside in 1901, and has been in the kinema Industry for 32 years. His experience is varied, but he is now a partner in the firm, Eadie and Faid, proprietors of the Apollo kinema and billiards hall, Birtley, County Durham.

DURING the last war he was one of the unlucky ones sent to North Russia for a campaipn which Mr. Churchill is not likely to discuss in his reminiscences; but that didn't prevent "Dick" Eadie from joining the Local Defence Volunteers the morning after Mr. Eden called for them. Later he became an officer of the Home Guard and handled the kinema liaison for County Durham.

HE joined the C.E.A. in 1913, has been a member of the Northern branch executive for many years, was vice-chairman in 1942, 1943 and 1944. He hopes, as did his predecessor "Billy" Carr, to be chairman in Victory Year, and should not be disappointed.

M.P.s who look upon themselves as watchdogs of public life frequently busy themselves with matters of quite minor interest to a nation at war. For instance, George Strauss last week asked the President of the Board of Trade to give him an assurance that the acquisition of Mr. Rank's interests of the Regal, Marble Arch, did not affect the undertaking not to extend his control of kinema any further. And, of course, the President was able to answer.

GEORGE STRAUSS'S second question was what proportion of London central kinemas was now owned by Mr. Rank's interests—a question which could have been asked without taking up Parliamentary time. The answer was seven out of twelve first-run pre-release kinemas. The question was asked not so merely for information as to gain publicity and bring a hint of monopoly before fellow M.P.s.

To play Monopoly, never to lose
You need a Croesus as banker:
Without him you fail and proceed to abuse
Arthur Rank with the rankest of rancour.

MARCH 19 at Frascatis has been fixed for this year's Cinema Veterans (1903) Reunion Meeting and Luncheon. Irving Bosco, of Birmingham, is to be the president for the next year; the vice-president being E. G. Turner.

TWO new members elected are Ernest C. Rogers, Hippodrome, Gloucester, who started in 1903 with Poole's, and George Noble, who toured with A. D. Thomas in 1901, and is now with the British Board of Film Censors.

MEETING Robert Wolff, managing director of RKO-Radio, last week, I inquired if we were likely to see Phil Reisman, RKO's foreign sales chief, shortly, and received an affirmative reply. He may be over some time next month. Phil is one of the friendiest of men and is assured a warm welcome when he does arrive.

CELEBRATING a quarter of a century's work in the Industry—as I am myself—Kent branch held a typically happy and informal lunch on Friday, presided over by Reg. V. Crow, the new chairman. It is not the first time he has held this honourable position, nor is his vice, Morris M. Levy, exactly a newcomer, but their work in the past is no small guarantee for efficiency in the future.

SPEECHES were short and cheery, and the good fellowship which has always distinguished the branch was an outstanding feature. I need not say that Harry Quinton—the most boyish great-grandfather in the world, surely—is again the secretary. Several good friends of the branch were present, to the enjoyment of all.

I HAD the pleasure to congratulate Norman Hart on another birthday—how the years pass him by! It seems only a short time when he signalised an earlier anniversary with a train smash, although he has kept a good many exhibitors from going off the rails in his time.

ANOTHER old Kent chairman was present in the person of Wing-Commander Charles Bell, who also has the faculty of letting time and trouble pass without visible signs. Glad to know, by the way, that Mrs. Bell, in spite of her serious injuries by enemy air action, is making good progress. Charles, you will be interested to hear, is thinking about a bowler hat, and I hope in the not very distant future to tell you something about his future plans.

MAXIE THORPE, of Columbia Pictures Corporation, had promised himself this week the treat of meeting his old friends in Northern Ireland and Eire, but he has been hindered by transport difficulties. He hopes to make the journey shortly.

LONDON and Home Counties C.E.A. holds its annual meeting on February 6 at Victory House, when Cecil Mathes proceeds to the chair. It is Cecil's second term of office as chairman. May it be Victory Year.

A LONG letter from Hector McCullie, now active in an E.N.S.A. job, shows this busy warrior of a decade ago in a mood of reflection not untinged with cynicism. Its theme is "What did I tell you?"

HE is moved to his reflections by the NEW YEAR KINE and proceeds.—Remember how in 1934 I urged exhibitors to resist unfair charity contributions? Ten years later I find glowing tributes to the Dorset exhibitors who closed their kinemas to remedy the demands of licensing authorities.

REMEMBER my protest against packing meetings with circuit nominees—1938? Now the Trade everywhere is saying what I said then. Remember how I spoke against treble quota (same year), prophesying that in four or five years' time British films would be costing half a million pounds to make, and that exhibitors would be asked 50 per cent. rental?

THIS lone voice in the wilderness reminds us of the support he obtained in Parliament for a film bank controlled by the Board of Trade and the Treasury to encourage independent film production. Now study the Monopoly Report, paragraphs 42-47, he continues.

"IF I appear to derive a lot of satisfaction from history proving me correct," he goes on, "well, I do." With a name like Hector, which in Greek means "he who holds fast," what else could McCullie do?

RONALD WILSON, 22-year-old son of Maurice, joint managing director of Grand National, is home on seven days' leave from the Western Front, where he has been since just after D-Day. Ronald, formerly with his father in Grand National, is in the R.A.S.C.

INDICATING the Legal and Parliamentary Committee's attitude towards a recent proposal that they should appoint a paid chairman, F. W. Morrison concentrated the meaning of all their observations into one short and slightly un-Parliamentary noise which is described in some quarters as "blowing a raspberry."

FRED JORDAN and, of course, Teddy Hinge, had to inquire solicitously if the KINE representative present had the correct shorthand outline, and knew the correct spelling. The said representative admits his inability to do anything until he learns to play the bassoon.

IN a letter to his father, Sergt. Charles Chipchase, serving with the R.A.F. in India, expresses views on the R.A.F.'s "pin-up" girls which note the meteoric rise and fall of Grable and Turner. "Every wall has its Sheridan, its Lamour, its Lamarr . . . In addition has its group which seems to the owner to be just nice girls of the sort he would like to know at home.

"IN this last class you would rarely find the same picture in any two groups until recently. It is—you'd never guess—Princess Elizabeth."

THE STROLLER.

Close-Ups

by SCREENCOMBER

The Last Preview

IT was Judgment Day, the Last Great Preview, and the Critic stood before his judges waiting to hear if their verdict would start him off with a long run at the Celestial, or if he should become the main feature down at the Inferno.

"But I didn't think it would be like this," protested the Critic, who, after he had accustomed his eyes to the blaze of their haloes, thought he could distinguish in the faces of the Judges a strong but unmistakable resemblance to certain one of the Renting Chiefs on whose product he himself had so lightheartedly sat in judgment in the past.

The Judge

"I don't believe it," he cried, blinking at the haloes. "Either I'm dreaming or it's a Kine Renters' meeting fitted with Neon lighting. I demand an impartial hearing. These Judges are prejudiced."

"That's the Hell of it," said the Chief Judge, an ethereal Eckman, a benign Eckman; a beautified Eckman with a contentedly benevolent smile, that made him look as if he had heard that "Mrs. Parkington" had broken all Empire records since "Broadway Melody."

"You Take It"

"You must understand," said the Chief Judge, whom the Critic had already christenend Saint Sam, "you have passed over from the Positive to the Negative side; consequently things here are in reverse, Black is White, and whereas down there you dished it out, well, up here . . ."

"Things go by opposites up here," Saint Sam reminded him. "If you wish to blaspheme, you don't say 'Good Heavens'; you say 'Good Earth.'"

The Defence

"Come," said the Chief, in the mildest possible way, "we still have all the Sundays to judge yet. What is your defence? We have rather a long list of charges against you, the most recent being your cruelty to Mrs. Parkington, a charming old lady whose only wish was to entertain."

"Come now, are you a Film Critic or an authority on Hunt procedure, and what has the latter to do with the entertainment of the masses? You have your faults, too, but up here we judge people on their merits. We don't favour an Amberson because of his magnificence or a Kane because of his citizenship.

Frankly you're not the type for the Celestial; in fact, taken altogether, you're not so hot, but we'll soon cure that when you play the Inferno.

"And be sure you arrive in a non-flam version. Knowing how much you always enjoyed a little wisecrack, you can tell Mr. Lucifer, if he wants to quote us in the Inferno's ad. for next Sunday's *Asbestos Observer and Brimston Beacon*, he can say we consider you a red-hot attraction."

NEW BRANCH CHAIRMEN

Percy F. Inkester, area supervisor for A.B.C. in the Liverpool area, who on Friday was elected chairman of North-Western branch, has been connected with the Trade for 30 years. During his experience as an exhibitor he held appointments at the Scala and Futurist, Liverpool; the Capitol, Wallasey; and in Birmingham. After being manager at the Plaza, Worthing, he returned to Liverpool in 1937 as supervisor. He organised the first Liverpool area A.B.C. managers' dinner and dance; that was in 1938.

E. Richard Eadie, partner in the Apollo Kinema and Billiards Hall, Birtley, Co. Durham, who has been in the Industry for 32 years, has been appointed chairman of the Northern branch of the C.E.A., of which he has been vice-chairman for 1942, 1943 and 1944. Mr. Eadie served in the first great war and was one of the earliest of the L.D.V. in his area in 1940. Subsequently, he became an officer in the Home Guard and was appointed kinema liaison officer for County Durham.

Fred Kelsall, who has been elected chairman of the South Wales and Mon. branch, is manager of Pontypool Theatres, Ltd., and has been connected with the film Industry for the past 12 years.

Prior to that he was a prominent member of the newspaper trade at Newport, occupying the position of secretary to the Newport branch of the South Wales and West of England Printing and Kindred Trades Federation from 1917 to 1933, and was also honoured with the presidency of that body.

Film Isolationism for Warners

Warners will act independently of other American distributors in foreign development, says Wolfe Cohen, the company's foreign executive in New York.

Harold Huth entered a West End nursing home this week for an operation and expects to be away from Shepherds Bush for some weeks.

U.S. Technical Developments Surveyed

NEAME'S CONCLUSIONS

AN exhaustive survey of the technical aspect of Hollywood was presented to the A.C.T. last week by Ronald Neame, who recently returned to London after a visit to America as representative of J. Arthur Rank.

He went to Hollywood to discover why Hollywood could make films quicker and cheaper than over here, and his conclusions will appear in the KINE. in a series of articles.

Mr. Neame pointed out that the average time for production was about nine weeks in Hollywood, compared with twelve weeks over here. Most of the difference is saved by the functioning of large and expensive off-floor departments, which, by making films quicker, save money.

His first problem was the reaction to the speech of British film actors. American objection to this dialect problem was a question of speaking English clearly and properly. If we have the American market we must cater for it carefully.

What struck Mr. Neame in Hollywood was the orderliness of their studios, which saved a lot of time. Again the Americans have learned they must have plenty of space in order to make a picture quickly and efficiently. We also must have plenty of space, and a studio with six stages should never have more than two pictures at a time on the floor.

The work of the Special Effects Departments was highly praised. Back projection was wonderful. Paramount's triple-head B.P. shot can put a 40 ft. picture on the screen, and now they are preparing for a 50 ft. screen.

There is extraordinary co-operation between Hollywood studios. All studios benefit from new equipment or new ideas emanating from one studio. The design of the revolutionary 20th Century-Fox Camera afforded an excellent example of this co-operation. It is a wonderful camera, Mr. Neame declared. Other important inventions to save time and money have also been developed.

Laboratory work was considerably advanced, they are getting a lot more speed, and we should look into it. With coated lenses and prisms their colour cameras have slight additional speed and they are using about 30 per cent less light than we do, because they use a stock which is not yet available to us.

Their arc lamps are more efficient than ours, and their cranes are streets ahead of our equipment.

Studio working hours se'dom extend beyond 6 p.m., and the hourly-paid staff are much better paid than in this country.

In conclusion, Mr. Neame declared that U.S. technicians were no more competent than ours. They have nothing we have not got if we get wise to our shortcomings. With all the difficulties we have to face we are able to compete and, in some cases, outstrip Americans in quality.

From Our Letter Bag

A Bouquet for Sam Eckman

THE article by Mr. Eckman in your latest New Year issue, enabling him to counter one written in your paper which he considers unjust, shows the KINE. to have a sense of equity, that I am sure your readers will appreciate.

No doubt many will feel that Mr. Eckman has not referred to the basic obstacles that make difficult our entrée into the American market, but nevertheless his suggestions are helpful and practicable.

British producers who seek a market overseas might well be grateful for Mr. Eckman's reminder that some of them have failed to show the necessary consideration to American tastes. I have just recently brought up this point with the Screenwriters' Association and hope that machinery will be set into motion whereby we can become better acquainted with American dislikes, and so avoid them in our productions. At the same time, it is, of course, all-important that we do not sacrifice any national spirit or of the requirements of the home market.

I must, however, cross swords with Mr. Eckman on one point in particular, for I cannot credit his statement that "Hollywood producers go to great pains to avoid offending English susceptibilities, and to give this country pictures which it can both understand and enjoy."

So long as America is assured some 80 per cent. of our screen time it is not necessary for her to consider our susceptibilities.

This becomes quite evident when one recalls the moments of embarrassment during such films as "How Green Was My Valley," "White Cliffs of Dover," "Song of Bernadette," "The Lodger" and "The Hitler Gang," to mention some recent examples. Whatever results the box-office or the "Crusader" poll may show, I agree with the many critics who felt that these films were spoilt for us, either by jarring accents, sickly sentiment or incongruous speech and atmosphere.

We must not forget, however, that it is American films that have been responsible for making our kinemas the popular attraction they are to-day. Anglo-American unity is essential to the life and prosperity of our Industry.

STANLEY IRVING.

Royal Naval Film Unit, Portsmouth.

Film Men Honoured

F/O Tom Kimberley, son of Paul Kimberley, O.B.E., managing director of National Screen Service, has been awarded the D.F.C.

Corporal Leo Aaronson, before the war a well-known Bolton exhibitor, has been Mentioned in Dispatches. He is attached to the Field Press Censors' Staff, Middle East Forces.

LONDON TRADE SHOW DIARY

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 25 AND WED., JAN. 31

Thursday

Maytime *(M-G-M)*

Own Theatre. 10.30 a.m. and 2.30 p.m.
Starring Jeanette MacDonald and Nelson Eddy. **Director:** Robert Z. Leonard.

Metro-Goldwyn-Mayer are reissuing their spectacular musical picture, "Maytime." The film has already delighted millions of musical listeners, and its reissue will be one of the film events of the year.

With 70 people on the stage with them, and an unusually large orchestra, the two stars sang and enacted a complete act of "The Czaritza."

Miss MacDonald and Eddy rise to their full statures in the realms of stardom. Together they sing the original stage song, "Will You Remember?" so effectively that those who have once heard it will be unlikely ever to forget it.

My Pal Wolf *(RKO-Radio)*

Rialto Cinema. 10.30 a.m.
Cast: Sharyn Moffett, Jill Esmond, Una O'Connor, George Cleveland, Charles Arnt, Claire Carleton, Leone Maricle. **Director:** Alfred Werker.

The love of a small girl for an Army dog is the emotional theme of this outstanding new RKO-Radio drama.

Teamed with a favourite canine, Grey Shadow, seven-year-old Sharyn Moffett is cast as the neglected daughter of wealthy parents. When a governess is sent to look after her the newcomer antagonises the child by her unimaginative discipline.

The conflict between the child, the governess and the definite rules laid down by the Army develops into a psychological crisis which enmeshes the parents, another family, and the Army dog-training programme, before it is adjusted.

Sharyn Moffett is hailed as a successor to Shirley Temple and is expected to prove a firm favourite with British filmgoers.

To Have and Have Not *(Warner)*

Studio One. 10.30 a.m.
Cast: Humphrey Bogart, Lauren Bacall, Walter Brennan, Dolores Moran, Hoagy Carmichael, Marcel Dadio. **Director:** Howard Hawks.

"To Have and Have Not" is the third in the mystery-melodrama cycle begun with "Casablanca" and carried on in "The Conspirators." But the gunplay of the Hemingway story takes second place to the electric drama which Hawks has made to flash between Humphrey Bogart and the new discovery. The exciting setting for this story is in the French island of Martinique, where Bogart runs a motorboat for hire to the highest bidder. He is, however, determined to have nothing to do with political intrigue and refuses to work for the Free French against the Vichy powers which control the island. But when Miss Bacall is grilled by the Vichy authorities the tough Bogart decides to help her to escape and dish the Vichyites at the same time. The sultry Bacall does not go back to the States but stays on the island, and the strong action, suspense, gunplay and double-dealing that follow bring the story to a dramatic climax in the best traditions of Warner Bros.' melodrama.

Friday

A Night of Adventure *(RKO-Radio)*

Rialto Cinema. 10.30 a.m.
Cast: Tom Conway, Audrey Long, Edward Brophy, Louis Borell, Addison Richards, Nancy Gates, **Director:** Gordon Douglas.

The estrangement of a brilliant young couple, the wife a clever clothes designer, the husband a famous attorney, results in the wife's attraction to an artist, who is subsequently arrested for murder.

When he is put on trial for his life the wife begs her lawyer husband to defend the artist, which he does, although he knows that certain elements, out to liquidate him, will attempt to "frame" him for murder.

Such are the phases of this new RKO-Radio production which quickly develops into a mystery drama as tense as it is suspenseful.

I'll Remember April *(G.F.D.-Universal)*

G.F.D. Private Theatre. 10.30 a.m.
Cast: Gloria Jean, Kirby Grant, Milburn Stone, Jacqueline de Wit, **Director:** Harold Young.

This exciting and romantic musical once more gives Gloria Jean an opportunity of displaying her ability as an actress, and her charming singing voice.

It concerns a young girl, April, who, anxious to help her father recoup his losses after being outwitted by a crooked financier, gets her chance to sing on the air. Kirby Grant and Milburn Stone are two rival broadcasters who both want the attractive young singer on their programme.

Meanwhile, the financier is murdered at a meeting of shareholders and evidence points to April's father as the culprit. However, Grant, who had hidden his "mike" at the meeting, reconstructs the scene and the murderer makes full confession.

The Man from Morocco *(Pathe-Associated British)*

Studio One. 10.45 a.m.
Cast: Anton Walbrook, Margaretta Scott, Mary Morris, Reginald Tate, Peter Sinclair, David Horne and Hartley Power. **Director:** Max Greene.

The story is topical and a clever mixture of romance, drama, intrigue and an ever-moving scene. It opens in 1938 after the Spanish Civil War has lasted two years and shows a Czecho-Slovakian officer, played by Anton Walbrook, leading a group of volunteers from the famous International Brigade, across the Pyrenees into France.

They seek refuge in a shell-battered castle, where Karel, the officer, meets Manuela, played by Margaretta Scott, with whom he falls in love. On through the period of the Fall of France, the plot goes from France to Africa and Karel is put to work on the Trans-Sahara railway, but is able to escape in order to deliver information of vital importance to the United States. There is an unusually dramatic and sentimental ending and story interest is strongly maintained throughout.

Tuesday

Cry of the Werewolf *(Columbia)*

Studio One. 10.45 a.m.
Cast: Nina Foch, Stephen Crane, Osa Massen, Blanche Yurka, Barton MacLane, Ivan Triesault, John Abbott. **Director:** Henry Lieven.

This thrilling drama makes the supernatural plausible.

A gipsy tribe comes to New Orleans once every year to celebrate the Feast of Death and to make pilgrimage to the grave of their former queen, beautiful wife of their murdered leader.

The queen's daughter learns that a scientist is about to expose her dead mother as having been a werewolf. A mysterious animal appears in the scientist's laboratory and kills him. The scientist's son and his girl secretary set out to unravel the mystery of the animal's presence—was it a werewolf?

Their quest leads them to a mortuary where the gipsy dead are kept until the annual burial time, and there the daughter of the gipsy queen turns herself into a wolf and attacks again.

There is a tense, gripping finish to this out-of-the-ordinary melodrama in which Nina Foch plays the mysterious gipsy and Stephen Crane and Osa Massen are the sweethearts who risk their lives to solve the baffling riddle.

Rocket Ship *(G.F.D.-Universal)*

G.F.D. Theatre. 10.30 a.m.
Cast: Larry (Buster) Crabbe, Jean Rogers, Charles Middleton, Frank Shannon, Beatrice Roberts. **Directors:** Ford Beebe and Robert Hill.

In this picture Flash Gordon makes a trip to Mars in a rocket 'plane, accompanied by his girl friend, a scientist and a newspaper reporter.

Their adventures, as may be imagined, are many and varied, and director of photography Jerome Ash, A.S.C., must be congratulated on some fine shots skilfully combining the impossible with the possible.

The "Stratosleds" (airships which fly at any height), aerial bridges of light appearing at the touch of a switch, and every electrical gadget imaginable, have some Wellsian touches about them, and thrill follows thrill with scarcely a break.

Seven year old Sharyn Moffett in MY PAL WOLF (RKO-Radio). A story filled with human interest

Topper *(Exclusive Films)*

G.-B. Theatre. 11 a.m.
Cast: Constance Bennett, Cary Grant, Roland Young, Billie Burke, Alan Mowbray. **Director:** Norman Z. McLeod.

A crazy supernatural comedy with a technique similar to that of "The Invisible Man" and "The Man Who Could Work Miracles," except that "Topper" is treated with an impudent disregard for seriousness. It is smartly portrayed, dialogued, directed and presented. Provides delightful entertainment for the sophisticated and has novelty values which will appeal to the masses.

British readers of Thorne Smith's novels will want to see "Topper" on the screen and most certainly they won't be disappointed. Altogether an excellent reissue, particularly for nowadays.

Wednesday

Flight from Folly *(Warner)*

Studio One. 10.30 a.m.
Cast: Hugh Sinclair, Pat Kirkwood, Sydney Howard, Jean Gillie, A. E. Matthews, Tamara [illegible], Marion Spencer, Lesley Bradley, Charles Goldner. **Director:** Herbert Mason.

Pat Kirkwood's first starring picture was the last of the productions organised at Teddington by Max Milder before the studios were put out of action by a doodle-bug last year.

"Flight From Folly" is a frankly escapist picture, a slick sophisticated comedy with music, starring Hugh Sinclair and Sydney Howard with Britain's brightest war-time discovery, Pat Kirkwood, who has looks, voice, figure and talents, all of which have their fullest exploitation in this tuneful production. Max Milder took considerable trouble to find the right story to launch Miss Kirkwood in her first starring part, and the result is a bright sophisticated plot which weaves about the [illegible] war Europe and brings [illegible] musical numbers against the glamorous background of Majorca. Two of the songs have been specially composed by Michael ("South of the Border") Carr and are set for exploitation to make the country whistle. A strong supporting cast of British actors and actresses keep the fun going apace.

Anton Walbrook in a scene from the Associated British production THE MAN FROM MOROCCO. Pathe release

HUMPHREY BOGART

introduces the dame who's

DYNAMITE!

R

"Like a cigarette in a sofa, she threatens to become a conflagration!" That's how Look Magazine describes Warner's star discovery in the most sizzling debut in screen history. Hell-bent for fame, with personality to burn, she makes even Walter Winchell wonder: "Wotta they gonna film her on next time — asbestos?"

At last WARNER BROS. can ch

H

TO

W
Ho
Screen
a

ge "Casablanca's" world-wide records with a greater picture than Humphrey Bogart has ever made before

UMPHREY BOGART

IN THE ADAPTATION OF

rnest Hemingway's

HAVE and HAVE NOT

LTER BRENNAN · LAUREN BACALL · Dolores Moran

y Carmichael

A HOWARD HAWKS Production

y by Jules Furthman
William Faulkner

JACK L. WARNER, Executive Producer

Directed by
Howard Hawks

...OLL AT
...U WILL
ONE
WEREWOLF
NINA FOCH
STEPHEN CRANE
OSA MASSEN
BLANCHE YURKA
BARTON MacLANE
Screen Play by
Griffin Jay and Charles O'Neal
Produced by WALLACE MacDONALD
Directed by HENRY LEVIN
A COLUMBIA PICTURE
JMBIA
PICTURES

Ronald Colman in a scene from the Technicolor production KISMET, in which Marlene Dietrich is also starred (M-G-M)

50 per cent. Rentals Reach New High in Bristol Area

Chamberlain Reviews the Year

THE increase of film hire during the past year, and particularly the number of films for which 50 per cent was being demanded, was commented upon at the annual meeting of the Bristol branch by the chairman, F. G. W. Chamberlain, in his review of the year.

The membership had remained the same, and except for a slight falling-off towards the close of the year, business had been well maintained. Film hire, because of the shortage of films, had considerably increased, and the number of films for which the renters now asked 50 per cent. was the highest on record. To some the Monopoly Report appeared as a solution of all their troubles, to others it meant the end of freedom in the Industry. It was up to the Industry to guide the Government so that it would give the greatest benefit to the largest number.

A Hint to the U.S.

He hoped the American renters would see the writing on the wall and not think the Government will do nothing about it as the Hayes organisation did before the Quota Bill. This Bill could have been avoided if they had only met us half-way and given our films a fair chance.

Mr. Chamberlain also gave a warning that the Government was very much concerned about the huge amount of money that was going out of this country in the way of film hire.

The Treasurer

The financial report was presented by the Treasurer, G. H. BLACKBURN, who said their income was larger owing chiefly to two factors, the up-grading of certain kinemas and the decrease in the delegates' expenditure. The membership was 141 comprising 55 A halls, 44 B, and 42 C halls.

In adopting the report, the meeting voted the usual sum of £10 10s. each to the C.T.B.F. and "Glebelands."

The Red Cross collection taken in the branch area had amounted to £19,153, which he thought was an excellent effort.

Charity

Mr. Blackburn also presented the report of the Area Committee of the C.T.B.F. and said that the box collections had increased from £159 last year to £167 this year. The Orpheus, Bristol, topped the list with £13, the Regent, Weymouth, was second with £10 19s. 4d., and the New Palace, Bristol, third, with £10 12s. 11d.. The box passed round at branch meetings had yielded over £10.

Donations from the amounts received as Sunday opening contributions by local authorities were: Gloucester Charities Fund, £50; Dorset C.C., £30; Bristol Licensing Justices, £25. The Gloucester contribution was a new one, and Mr. Rogers, their vice-chairman, was to be complimented on his efforts in connection with it, while the amount from Dorset was treble that of 1943.

1945 Officers

Two members of the area committee had died during the year—F. A. Seal and Jack Lyons—and O. J. Pugsley, R. W. Brown and R. E. Williams were elected in their place.

The following officers were elected: *Chairman*, Coun. F. G. W. Chamberlain; *Vice-chairman*, E. C. Rogers; *Treasurer*, G. H. Blackburn; *Delegates*, the Chairman, E. C. Rogers and George Rees.

This concluded the business of the annual meeting and members then proceeded with the agenda for the monthly meeting.

Clashing Collections

A request for collections to be taken in Bristol kinemas in connection with an effort which was being organised in the city for the benefit of the Royal and Merchant Navies was discussed. It was pointed out that collections for the Red Cross were being taken during that month, and Mr. ATKINSON then moved that the collection for the Navies should be taken during the week commencing March 19. This was seconded by BERT RIEGO and carried.

No Free Ticket Prizes

When an application for admission tickets to be given as prizes at a local charity ball to be held in February was discussed, G. H. BLACKBURN said if a request of this character was once granted a manager received a further

Continued on page 13

BASIS OF NEGOTIATION WITH EAGLE-LION

Must be Strict Accuracy, Northern Branch is Warned

SOME straight talk on exhibitor policy in discussing film hire with J. Arthur Rank was given at last week's meeting of the Northern branch. The officers for the ensuing year were elected and E. R. Eadie will be chairman. W. Carr presided.

Both E. J. HINGE and WILLIAM CARR made reference to the conciliatory manner in which Mr. Rank had met the deputation appointed to place before him their objections to Eagle-Lion booking policy.

Mr. Carr said: "We objected, as you know, to the 50 per cent. basis, and the insistence on extended playing time, pointing out that while the downtown houses might do well out of it, small halls could not pay 50 per cent. in normal times, and, in no conditions, could play films beyond the periods which custom had established."

"Mr. Rank told us fairly that he was perfectly willing to book any of his films on a sliding scale, up or down, to recognise the special position of the small kinemas, and personally to look into any special dispute which could not be settled amicably with his representatives."

Think of the Small Hall

"That," continued Mr. Carr, "is good so far as it goes; but in my view the Association needs to agitate consistently for tangible recognition of the fact that, in normal times of normal takings, small halls cannot function on 50 per cent. film rentals. There are more than 1,200 kinemas in this country whose average weekly takings before the war were only £50 a week. After the war takings will recede again to approximately that figure.

"We ought to make it clear to the renters that they cannot fairly apply big kinema conditions of film rent and playing time to small halls which must depend on low admission prices and regular twice-weekly visits of their patrons."

Rightly Annoyed

Mr. HINGE agreed that Mr. Rank had met the deputations most fairly. "At the same time," he said, "he was very sore about certain statements, having reference to him, made in General Council.

"He is the wrong sort of man about whom to make loose statements. And he produced to us the evidence that several of those statements were not accurate and that one, in particular, was grossly inaccurate.

"While urging members to bring forward every imposition of unreasonable terms, I urge them also not to embellish the facts with hearsay. The plain facts are sufficient. Tell us what you know definitely, not what you suspect. Nothing weakens negotiators more than to be proven wrong in their 'facts.'

"I agree, however, that we must fight the demands for extended playing time. There is little left for us to pick up at the outlying kinemas after a film has played three or four weeks down town. Attempts to play six or seven days will ruin all our work in inculcating the twice-weekly habit in our patrons.

"Still, I feel sure that Mr. Rank will see to it that our grievances against Eagle-Lion are remedied in the main. The victim of exceptional conditions has only to put the secretary in possession of the facts—*and only the facts*—for the matter to be brought directly to the attention of Mr. Rank."

Vexatious Bars

FRED JORDAN made appreciative reference to the excellent work of the Joint Committee (with the K.R.S.) in securing the removal of unnecessary and vexatious bars.

"The celerity with which these matters are now being handled," he said, "makes one wonder why we endured this nuisance for so long, grousing continually and doing nothing practical."

Cafe Wages

Commending the wages schedules agreed with the N.A.T.K.E. for café workers to the annual meeting of the Northern branch, E. J. HINGE said bluntly: "Position and trend are such that you will be compelled to pay good wages whether you like it or not. And on that certainty the agreement is a good one, and my advice is that the meeting ratifies it to-day. A special meeting is to be called for kinema-café operators to discuss the detailed application of the agreement."

TOM SCOTT (Hexham) objected. "You have graded the cafés," he said, "but you haven't graded the towns. Obviously, the towns should have been graded first. Under this schedule the wages will be the same in small towns as big towns, which is absurd. The whole scheme should go back for further consideration."

"These rates of pay," said Mr. HINGE, "are the minima. They have been based on small town working. Those who run cafés in the big towns will surprise me if they are not required to pay above the minima.

"However," he added, "this is not binding upon anybody. Each member affected has the right to go before a Wages Commission. As I said before, there will be a special meeting for those with cafés, and for those who may be thinking of starting cafés; but these last will be wise to think again."

The meeting ratified the schedule by a large majority.

Clift's Visit

The CHAIRMAN announced that the National President would address members at the February meeting of the branch.

The New Officials

E. Richard Eadie, of Birtley, was elected chairman, and the Hon. William Westwood, vice-chairman; S. Bamford was re-elected treasurer; W. S. Gibson, W. Carr and J. H. Dawe, trustees; and C. Crowe, W. Carr, F. M. Horsfall, W. S. Gibson and B. Renwick, members of the Conciliation Board.

Election of delegates resulted: E. J. Hinge, 90; W. Carr, 86; W. S. Gibson, 78; F. W. Morrison, 69; F. Jordan, 68; T. Thompson, 49; C. Chipchase, 45; T. H. Scott, 37. All retiring members were re-elected.

The following now comprise the Executive Committee: E. C. Crowe, 88; J. C. Bell, 87; S. Dawe, 83; B. Renwick, 74; T. F. Massicks, 71; J. C. Snell, 70; R. Gilbertson, 70; E. S. Smith, 62; W. Cleminson, 60; F. C. Ewing, 57; A. W. Rifkin, 49; A. Buglass, 45.

C

BIRMINGHAM'S SUCCESSFUL YEAR

B. T. Davis Re-elected Chairman

MEMBERS of the Birmingham and Midlands branch expressed their appreciation of the work of B. T. Davis, their chairman for the past year, by re-electing him for a second year of office at last Friday's annual meeting of the branch. K. F. Jones (Clifton Circuit) was unanimously appointed vice-chairman.

In reviewing the year's activities of the branch, Mr. Davis congratulated Capt. Clift on his work as National President; he also expressed appreciation of the services rendered by A. G. May as liaison officer with the Man-Power Board, and by J. M. Cannon as hon. secretary of the Film Damage Committee.

The Year's Work

The outstanding feature of the year, said Mr. Davis, had undoubtedly been the presidency of Capt. S. W. Clift, who had, during a particularly difficult period, filled that office with credit and distinction. They congratulated him upon a successful year of office, and thanked him for his untiring efforts.

Sunday Films Committee

He wished again to thank H. B. Lane, as chairman, and the members of that committee who had given up so much time to viewing films and reporting upon them as regards suitability for Sunday showing. They must also include the renters in their thanks for their co-operation.

Sunday Opening

Several local authorities in the Midlands had arranged for Sunday opening during the past year, but it was urgently necessary to establish Sunday opening on a uniform national basis.

The amount contributed to the charity fund of the justices during the year was approximately £26,000.

Man-Power Board, etc.

They wished to record their sincere thanks for the continued good work of A. G. May, who had acted as liaison officer with the Man-Power Board. That service had during the last year been particularly heavy, but they could only hope that a speedy termination of the war would enable them to get back gradually to more normal conditions.

Red Cross and P.O.W. Fund

The Association again allocated a week to collections on behalf of the Red Cross and Prisoners of War Fund and the amount collected in the branch area was nearly £34,000. The amount realised in the City of Birmingham was approximately £10,800.

So far as the Birmingham area was concerned, it was arranged that a six days' collection should be made to be allocated between the *Mail* Christmas Tree Fund and the British Sailors' Society. For special reasons the Odeon Theatres collected on behalf of the *Mail* Fund only. The collections to date amounted to £7,374, of which £4,787 will go to the *Mail* Fund and £2,587 to the British Sailors' Society.

It was very pleasing to state that Leslie Holderness again improved upon his own personal record by collecting £1,800.

Film Damage Committtee

Every effort was made by the committee, but owing to lack of co-operation from the K.R.S. much of the hoped-for benefits were not achieved. At the same time very valuable work was undertaken and the best thanks of the branch were extended to J. M. Cannon (hon. secretary) for the tremendous work which he had put in.

The Secretary Speaks

W. R. FULLER referred to the proposals of the London branch for the establishment of a separate section of the C.E.A. for managers, which would be put before the annual meeting of the C.E.A. with a view to the rules being altered to permit of the formation of a complete autonomous managers' section.

That would be open to all managers and would look after problems concerning wages, hours, and conditions of employment. Among points likely to crop up was that of education classes or schools for managers, while on labour matters managers would have the advantage of Conciliation Boards in every branch.

Finance

B. G. MUGGLETON (secretary) then presented the accounts for the year ended December, 1944, which showed a total income of £1,074, and an excess of expenditure over income of £10. This small deficiency was due to the expenses in connection with the General Council meeting held in Birmingham, and the branch's contribution to the Film Damage Advisory Committee.

The Officers

W. H. BULL was re-elected hon. treasurer, while the delegates to the General Council, in addition to the chairman and vice-chairman, will be E. B. Gold (A.B.C.), L. C. Holderness (Odeon), M. E. Mitchell (G.-B.), and F. P. Cozens.

The Emergency and Technical Committees were re-elected *en bloc*, while Mr. Davis was again appointed delegate to the General Purposes Committee.

Technical Committee

In his seventh annual report as chairman of the Technical Committee, A. W. ROGERS said membership had been maintained, and although there had been a small number of film fires, that was not surprising considering the difficulties under which kinemas had had to carry on. Then, owing to the condition in which many films arrived, operators had to put in a great deal of time repairing them.

Sunday Films

H. B. LANE reported that the Sunday Films Committee was still keeping the promise the branch gave the justices when Sunday opening was first granted in February, 1933. Of 448 films under review, only eight were considered unsuitable for inclusion in a Sunday programme. He again appealed for more members to support the committee by sending in reports of Trade shows attended by them. In conclusion, he mentioned that several other local authorities had adopted the Birmingham list of films for Sunday exhibition.

MANAGERS' UNION

A Question of Procedure

At the West Lancs meeting, J. F. DOBSON referred to the proposed Managers' Section of the C.E.A. As it had been left to the London and H.C. branch to submit rules to the annual meeting in March, he hoped the branches would not be deprived of an opportunity to discuss the recommendations. If there was any time when it did not seem appropriate to consider rules, it was at the annual meeting, where most of the time was taken up with felicitous speeches, congratulations, votes of thanks, etc. The Managers' Section business ought not to be rushed through an annual meeting.

The CHAIRMAN replied that after the section rules were submitted, nothing could be done for twelve months, because the Association's rules would have to be altered to allow the section to be formed. It did not follow that the managers would want the section. If, however, a sufficient number were interested, it was possible something might be done. As to the desirability of the section, that was a question for managers to decide for themselves. Nothing could be done under the C.E.A.'s present rules.

Cary Grant and Jane Wyatt in LONELY HEARTS, which will shortly be Trade shown by RKO-Radio

West Lancs Quiet Meeting

All Retiring Officers Re-elected; Questioning C.T.B.F. Minutes

PROCEEDINGS at the annual meeting of the West Lancashire branch, held at Preston, on Friday, were entirely uneventful, but a notable absentee was Harry Hargreaves, secretary of the branch since its formation, who is lying seriously ill. H. Simpson presided.

The following officers were elected: Chairman, H. Simpson (Ulverston); vice-chairman, H. R. V. Addenbrooke (Morecambe); secretary and treasurer, Harry Hargreaves (Morecambe).

Committee: The Chairman, the Vice-Chairman, J. Atroy (Lancaster), J. F. Dobson (Barrow-in-Furness), J. T. Reardon (Lancaster), E. Angers (Preston), T. Cribble (Cleveleys) and J. V. Sanders (Morecambe); hon. auditor, S. Whitehead (Preston); delegates, H. Simpson and J. F. Dobson; representative on General Purposes Committee, H. Simpson.

Investment Income Query

The statement of accounts showed a subscription income of £259 and an investment income of £12 and a credit balance of £10 11s. after meeting expenses. Mention was made of the fact that when the branch invested £350 in Defence Bonds in 1940 it was proposed that the interest should go to the C.T.B.F. If that were done, explained the auditor, the revenue account would show a deficit.

The minute having been turned up, the CHAIRMAN said it had never been the rule of the branch or for the Association to bind successors to office. His interpretation of the minute was that the interest should go to the C.T.B.F. for that year. One had to take a commonsense view of the position.

J. F. DOBSON was of the opinion that as the C.T.B.F. was not short of funds and the branch accounts showed such a small balance, with something like £30 income-tax still to be paid, the investment income should be retained. As branch funds permitted, donations might be made to the C.T.B.F.

E. H. WHITTELL asked whether the original minute should be defined.

The CHAIRMAN: By precedent we have already done so.

Delegates

On the question of delegates, Mr. SIMPSON explained the branch was entitled to two delegates. During the past three years his position as an officer entitled him to have his expenses paid by the national body. Expenses of one delegate were met by head office.

Usually, the West Lancashire branch sent only one delegate to G.C. in order to conserve finances. Did the branch desire to send one or two delegates? If two, the expenses of one would have to be met by the branch. Most of the other small branches with 80 or fewer members appointed two delegates.

West Lancashire branch fell into line and agreed to pay Mr. Dobson's expenses.

N.A.T.K.E. Request

From the N.A.T.K.E. local branch was received a letter stating that a chief projectionist had refused to become a member of the K.P.E.A. The branch secretary was asked to use his influence to get him to think otherwise.

During discussion it was stated that as officers of the union had access to the theatre in question and could make direct approaches to personnel, it was not right to expect the employer or the branch to bring pressure to bear on a man who did not wish to join any particular organisation.

Monopoly Report Final

In giving the delegate's report of the last G.C. meeting, J. F. DOBSON referred to the final discussions on the Monopoly Report. He felt quite satisfied with the final decisions. The comments of G.C. on the Report would, he believed, secure greater consideration from the President of the Board of Trade that would have been the case if there had been clear-ages of exhibitor opinion, and this evealed itself in the wording of the conclusions reached.

Voting Methods

J. F. DOBSON mentioned the feeling of dissatisfaction which had arisen from the incidence of "plumping" voting in the past. It was felt it did not produce the best results, as large and important areas of the country might not get representation. Plumping for particular nominees would not be permitted in the future.

H. R. V. ADDENBROOKE raised a smile when he mentioned that in councils members sometimes got over the "no plumping" rule by giving their surplus votes to the least likely candidate.

Electrical Break Stops Shows

KINEMA and other entertainments had to be cancelled during an electricity breakdown in parts of the North-east of Scotland last week.

Kincardine, Deeside, and parts of Donside were most affected. There were also interruptions to the service in the Huntly area.

Stonehaven, Ballater, Banchory and Aboyne were among the places which had no electricity for a whole night and part of a day.

Current Failure

Owing to a fire at an electricity sub-station, several kinemas and theatres on the south side of Glasgow had their supply cut off for a few hours. In some places they were unable to open.

Death of Leopold Barnett

Sympathy has been expressed last week to Capt. Barnett, Scottish manager of Anglo-American, on the death of his brother, Leopold D. H. Barnett. Leopold was particularly well known and popular in Newcastle territory on the film renting side. He succeeded A. E. Barnett as manager of Ideal in Newcastle when Capt. Barnett came to Glasgow in 1930, and then Leopold continued with G.-B. as senior salesman until the closing of the office. Mr. Barnett had been in failing health for some time, and his passing is much regretted by a wide circle of friends.

Banff Project

The three feus, 10, 11 and 12, Old Market Place, Banff, belonging to the trustees of the late James C. Horne, Banff, have been purchased by Caledonian Associated Cinemas for the erection of a kinema.

Orkney Kinema Fire

Fire was discovered to have broken out in the Strand, St. Mary's Village, Orkney, last Thursday evening, and notwithstanding the efforts of the fire brigade and soldiers from the district the building was burned down.

Jack Leslie, elder son of Peet Leslie, publicity manager of Grand National, has been elected an A.M.I.E.E. He has been responsible for the installations at several kinemas and is a contributor to the IDEAL KINEMA.

CONGRATULATIONS ALL ROUND

at Birmingham Lunch

THE excellent relations between the branch and the civic authorities, the unfairness of the charity levy, and of the allocation of its proceeds, were the themes of the principal speakers at the luncheon which followed the Birmingham and Midlands annual meeting.

The guests included the Lord Mayor of Birmingham (Ald. T. Wiggins-Davies), Deputy Mayor (Ald. L. G. H. Alldridge), Ald. W. S. Lewis, Ald. P. L. E. Shurmer and W. R. Fuller (General Secretary).

Proposing the "Civic Authorities," the CHAIRMAN (B. T. Davis) coupled with it the names of the Lord Mayor of Birmingham and the Deputy Mayor. Exhibitors, he said, had been faced with the difficulty of keeping their theatres in good repair, but the authorities had sympathised with them and had always been ready to render whatever assistance they could. When thinking of the immense support the Trade had given to charity and other causes during the war, he always thought it would be a fitting gesture if the civic authorities throughout the country would invite the co-operation of exhibitors in the allocation of the Sunday Charity Fund.

Responding, Ald. WIGGINS-DAVIES assured members that the City Council was grateful to them for what they had done in maintaining morale.

With regard to the allocation of the Sunday Charity Fund, he considered the Association should have a representative on the committee responsible for the allocation of that money. He would do what he could to see that that should be brought about.

A Word for "W. R."

In proposing "Our Guests," Capt. S. W. CLIFT paid tribute to the work of W. R. Fuller; any man who became President would recognise the strength of its General Secretary. He was never tired of reminding exhibitors that they were members of an important Industry, and that they must maintain its greatness. He was glad to hear the Lord Mayor thank them for their charitable efforts.

Replying, W. S. LEWIS strongly criticised the present Sunday opening conditions. It was disgraceful that in a country like ours those putting on entertainment on Sunday must cover their faces by paying so much to charity. It was essential that electricity supply stations and gas works should run on Sunday, and he put kinemas on the same level because they were also a necessity. Exhibitors should have a say in the allocation of the Sunday Charity Fund, and the bulk of the money should go to help those engaged in that Industry.

Ald. P. L. W. SHURMER, speaking as one who agreed with Sunday kinema entertainment, described it as "sheer hypocrisy" for those who were loudest in their acclamation against Sunday opening to share in the money to be dispersed.

Record Collection

A. G. MAY, organiser of the 1944 Joint Collection for the *Birmingham Mail* Christmas Tree Fund and the British Sailors' Society, reported that the collections in the Birmingham and district kinemas in December last reached the record total of £7,374 compared with £6,000 the previous year. For the past 18 years the collection had been made on behalf of the *Mail* Fund, but having received a request from the C.E.A. to make collections on behalf of the British Sailors' Society it was agreed to divide the proceeds between the two funds. The result was that the *Birmingham Mail* Fund would benefit to the extent of £4,790 and the British Sailors' Society £2,380. A collection for the latter fund would be made in the areas of the branch outside Birmingham in the near future. Leslie Holderness had raised £1,800 in 13 days compared with £2,000 in 14 days in 1943; Manager Washington, at the Forum Theatre, New Street, had raised £400, against £265 the previous year, and the Orient Cinema, Aston, set up a record for a suburban kinema by collecting £145.

Mr. MAY then presented Col. Sir Bertram Ford with a cheque for £4,790 on behalf of the *Birmingham Mail* Fund, and in acknowledging the generous gift Sir Bertram specially thanked Leslie Holderness for the splendid example he had again set other members of the Association, and Mr. May for again organising the collection.

Cpl. Lee Aaronson, attached to the Field Press Censors' Staff, M.E.F., mentioned in dispatches by the Commander-in-Chief, R.A.F., was formerly manager of Theatre Royal, and prior to that of Majestic, Bolton.

Ralph Bellamy and Anne Baxter in GUEST IN THE HOUSE, Trade showing Rialto, Tuesday, 10.45 a.m. (U.A.)

THE TRADE'S WORK FOR ITS DEPENDANTS

Disclosed at Northern Presentation

LAST week provided Alfred Smith, secretary of the Northern C.E.A., with the occasion he appreciates most in the whole year—the presentation of cheques to charity from Newcastle's "Cinema Sundays."

Although total receipts, at £2,389, were below those of 1943—in every way a phenomenal year—they were the second highest in the history of the effort which "Alf" organises from bottom to top. The principal beneficiaries—the Newcastle Police-Aided Association and the Benevolent Fund — each receive £1,135 10s. 3d.

With the Lord Mayor and the Town Clerk, the new Chief Constable (G. E. Scott) attended the presentation.

The Renters' Part

The Lord Mayor, the Chief Constable and Town Clerk all expressed the genuine pleasure it gave them to attend this meeting of the Industry, while George Turnbull, representative of the renters—who provide free the films for Cinema Sundays—said how pleased they were to do their part in efforts for charity.

Seizing the opportunity to publicise the work of the Benevolent Fund, particularly in reference to the maintenance of, and practices at, "Glebelands," F. W. Morrison said:—

"Our Benevolent Fund does not dole out reluctant pittances. We do not consider that need has been met if the claimant is lifted a little above the starvation line. The aim is to enable claimants really to live; not merely to exist."

No C.T.B.F. Pittances

He recalled that they had recently granted the widow of an old member sufficient to maintain herself generally at the level to which she was accustomed. Her grant was £4 a week.

"At 'Glebelands,'" he said, "we do not give our people a P.A. standard of pocket-money. Each has 15s. a week and a complete liberty to spend it as he will."

That, of course, moved the irrepressible Teddy Hinge to add: "In my view what Freddy Morrison has said proves simply that we are all mugs to remain exhibitors. I shall now consider seriously applying for admission to 'Glebelands.' It would be grand to have 15s. all of my own every week."

ARTHUR LOEW

Returns to M-G-M After Army Service

Arthur M. Loew, president of Loew's International Corporation, has just returned to his desk in New York after a period of special work with the American Army.

He signalised his return by a cable to Sam Eckman, junr., in which he said:—"Having returned to my desk I am delighted to start my job by cabling greetings to you and all our associates in Britain."

Mr. Eckman cabled in reply:—"Only peace could buck us more than your return. Nineteen Forty-five is sure starting as a very happy New Year."

Continued from page 11

50 PER CENT. RENTALS AT BRISTOL

half-a-dozen within the next week or two. The application was refused.

C.E.A. Managers' Section

E. C. ROGERS referred to the proposed C.E.A. section for managers, and questions were asked whether the branches would have the opportunity to discuss the matter before a decision was made.

The CHAIRMAN said as an alteration of rules was involved, he thought it would be decided at the annual meeting of the Association. He pointed out that membership of the section would be entirely optional; there was no compulsion for a manager to join.

W. BARRETT moved that before they were accepted the rules should be referred back to the branches. This was carried, the seconder being Mr. COLLINS.

The Corsham Application

A request by R. W. ANDREWS that the branch should reconsider his application for a supply of films for the Corsham Community Hall, made last month, was refused. Mr. Andrews also said he had been asked to show films at the Hall on Sundays, and that he already held a Sunday licence granted by the Wilts C.C.

S.O. in Gloucester

Notice was received from the Gloucestershire C.C. of that body's intention to waive the 30s. maximum of the Sunday contribution in the county. It was decided to protest to the council against the proposed alteration, pointing out that the view of the branch had always been that the contribution for Sunday opening was iniquitous, and asking the council not to make any change in the present terms.

Men on Leave

Consideration was given to a scheme put forward by the Soldiers', Sailors' and Airmen's Help Society for the admission of men and women in the Forces who are home on leave from overseas to Bristol kinemas without payment. Vouchers will be issued to these men and women by the society and on presentation of such vouchers at the pay-box of a kinema the holder will be admitted without payment.

The society will later collect the vouchers and pay for the seats. It is suggested that a flat rate of 2s. 6d. per seat shall be charged, whatever part of the house it may be situated.

The meeting agreed to co-operate in the scheme. Other items on the agenda were deferred to the next meeting as it was impossible to deal with them in the time available.

D

CAPT. CLIFT ATTENDS N.W. ANNUAL

Foresees New Act as Result of Monopoly Report

FOR the first time in its history the North-Western branch welcomed the National President to its annual meeting. The large attendance comprised many circuit nominees. R. P. Rutherford, who presided, claimed that the North-Western branch was the largest of the 26.

Acknowledging the branch welcome, Capt. S. W. Clift remarked that at the outset of his year of office he made up his mind to visit every branch. It had been difficult owing to some of the branches meeting on the same day.

The North-Western branch, so well served by its officers, was a marvellous branch. His visits to the branches made him realise how much the work of the Association was appreciated.

Paying tribute to Mr. Fuller, whom he described as his right hand, as well as his left, he advised members to rely on the General Secretary's leadership.

W. R. FULLER also briefly acknowledged the greeting.

Election of Officers

PERCY F. INKESTER (supervisor, A.B.C.) was unanimously elected chairman, and LLEWELLYN EDWARDS (Rhyl Entertainments, Ltd.), vice-chairman.

The meeting devoted a few minutes to discussion on the method of voting. The CHAIRMAN said he was advised by the General Secretary that it would be a good thing to do away with "plumping." If there were five vacancies to be filled that number of votes must be recorded on the voting paper.

It was agreed that 'plumping" should not be allowed.

The chairman, vice-chairman, immediate past-chairman and secretary were appointed delegates. Voting took place to fill three other vacancies. The successful candidates were J. R. Saronie (89 votes), W. J. Speakman (75), E. H. Whittell (61). L. B. Fancourt was not elected.

Committee: The officers and W. J. Speakman, J. R. Saronie, N. Snell, A. Gregory, W. J. McArle, F. W. Stollard, J. Ward, A. Keen, E. A. Tuffery, C. W. Elliott, L. B. Fancourt, C. Burns, E. H. James, F. Roberts, E. Appleton, I. Merriman, P. Clucas, H. Griffiths and P. M. Hanmer.

Trustees: P. M. Hanmer, J. R. Saronie and W. J. Speakman.

Representative to General Purposes Committee: W. J. Speakman.

Main Achievement of 1944

In an address which was mainly a survey of current Trade topics, Capt. CLIFT said Government departments recognised the important part played by the kinema Industry in the daily—and Sunday—life of the people. As the result of the Monopoly Report there might follow a new Cinematograph Act which would embrace all licensing conditions.

Of the Association's achievements during the past year, perhaps the most important was the formation of the Joint Conciliation Committee.

"We have seen the 'S' list go and we have seen the establishment of a formula go and we have had many hard fights," said the PRESIDENT. "We have found that the majority of cases of bars have been brought by independents against independents. The circuits have not always been the bad boys.

"Dozens of bars have been removed. In my own experience, 13 bars were withdrawn by circuits. The Joint Committee has done excellent work.

"The committee of the Association has done magnificent work on the Monopoly Report. This Industry is strong enough to look after itself if we only maintain unity among ourselves.

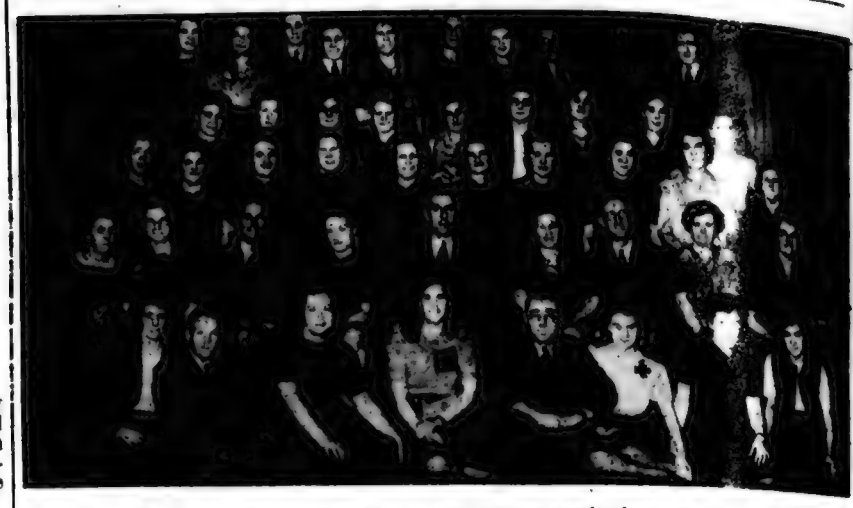
Protection Needed

"None of us want Government control, but the smaller sections of this Industry want protection, and if the circuits will give help to this smaller section, then the time has come when we can consider the members of the Industry are working together."

Wounded Servicemen's Appreciation

All through the war N. G. Farmer, supervisor for Black's Northern Theatres, has actively interested himself in the wounded soldiers sent to Sunderland. Many are the concerts he has arranged for their entertainment, apart from seeing that they are well supplied with just the type of "comforts" which Servicemen from the fighting fronts most wish for. Particularly has he cared for the men in one war emergency hospital just outside the borough.

How greatly they appreciate his efforts was demonstrated by their sending for him the other night, and, amidst their cheering, handing over to him a silver cigarette-box as an expression of their gratitude for his sustained interest in them and their predecessors in the hospital.



The staff of the Odeon, Scarborough, photographed at their annual staff party arranged by Manager A. Milton Crowe

McVittie's Appeal in Trespass Case

Claim that Damages were Inadequate

IN the Court of Appeal on January 19, judgment was reserved in the appeal of Millar Johnstone McVittie, Eccles, Lancs, against the decision of Mr. Justice Singleton at Manchester Assizes in an action by McVittie against Bolton Corporation claiming damages for alleged trespass on McVittie's property in Tonge Moor Road, Bolton.

McVittie complained that the corporation went on to the site of the Tonge Moor Picturedrome, owned by him, and demolished the remains of the building, which was destroyed by fire in 1930. In clearing the site, he alleged, the corporation demolished a machine shed and damaged machinery and plant worth more than £200.

Bolton Corporation contended that they acted within their powers and denied the alleged damage.

Mr. Justice Singleton gave judgment for McVittie for £42 with costs up to the date of a payment into court by the corporation.

Inadequate Award

E. G. Hemmerde, K.C., for appellant, said McVittie's complaint was that the amount awarded was very inadequate.

It was admitted that one of the two properties which the corporation cleared they had no right to touch at all. The Picturedrome was originally built as a tram shed by the corporation. It was turned into a kinema by McVittie when he came into possession. It was destroyed by fire in 1930 and remained derelict for some years. In 1937 the corporation got an order against McVittie made by the Bolton magistrates calling on him to repair or restore the building or demolish it and remove the rubbish. McVittie failed in his appeal against the order. Then the war intervened, and in 1940 the corporation themselves cleared the site, but in doing so they cleared also an adjoining plot of ground on which there was a machine shed.

Valuable Machinery

They cleared everything off that was above ground and destroyed or removed a quantity of valuable machinery. They treated everything there as rubbish. Mr. Hemmerde contended that what McVittie ought to have been given was not nominal damages but an amount which was well over the £60 which was paid into court by the corporation.

W. Gorman, K.C., replying on behalf of the corporation, said that so far as the site of the Picturedrome was concerned, the only building demolished was a derelict engine-house which contained some ruined machinery that was covered by debris. The Judge, he argued, was entitled to hold that that was rubbish which the corporation were entitled to remove.

Last week saw the final demolition at Plymouth of what, when it was built, was regarded as the latest in kinemas in the city and the West Country. The Criterion, with which the late Frank Pearce and his sister were associated as owners and managers, until it was burned out in an air raid.

FULLER TALKS ABOUT THE MANAGERS' ORGANISATION

AT last week's meeting of the North-Western branch of the C.E.A., W. R. Fuller answered questions concerning the proposal of the London and H.C. branch for a separate and autonomous section of the C.E.A. for managers. He went on to say:—

"This is not my problem, but it has been passed on to me. In the old days managers were supposed to have no brains, to strut about in evening dress and to accept £3 a week. That sort of thing was no good for progress. Then we came to the war. Twice during the war I have been round to people concerned to explain that the situation of the managers was unsatisfactory and told them 'You are not paying them enough.' On each of those occasions satisfactory increases were given.

Belong to C.E.A.

"I have always looked upon the managers as belonging to the C.E.A. They are in the same position as the employers. That has always been my personal attitude. I have found I can always do more for the managers by going to the employers and saying, 'I don't think that is right,' and they have acted.

"The C.M.A. is an extraordinary example of how not to do things. We found out it was a section of the N.A.T.K.E. They did not approach us. A great many managers began to sit up and take notice. They found they were going to be a 'closed shop' and would be put down to a lower rank in status.

"'But,' they said, 'we are not going to be put down. We are our executive. We are responsible to our bosses.'

"Three managers who belonged to a particular organisation actually went to the L.C.C. and asked for licences to be transferred. When asked why they did it they said they had no intention of going outside their employers.

"Whatever organisation looks after the managers, it should be officered by men who have a full sense of responsibility, especially when a man's job is in jeopardy.

Break With C.M.A.

"The General Council decided to have nothing more to do with the C.M.A. Matters drifted on, and it occurred to the London and Home Counties branch that the situation was not satisfactory and they asked what was the best kind of organisation for the managers.

"They called on a number of managers, who are already members of the Association, and a separate section was proposed. It will be autonomous. Every manager who is a member of the C.E.A. will become a member of the section. Any other will be able to join the section by paying an annual subscription.

"The section will have the opportunity of making use of the services of the secretary and using the offices of the C.E.A. Conciliation machinery will be set up. If any manager has a grievance he will be able to send it to the conciliation board, and any member of the C.E.A. can make an objection.

No Utopias

"Do the managers want to go on with the fight and be at loggerheads, or do they want their own section and be on a higher status? I am not promising you Utopia, but something must be done if you do not want bickering and that kind of thing."

Further clarification of the position concerning the proposed managers' section was secured by questions. Mr. FULLER said managers who were nominees would voice the views of their employers at C.E.A. branch meetings. Managers would be able to hold their meetings, discuss their affairs and send any request to the branch. There was no likelihood of managers doing one thing in one place and something else in another. The manager carried out his employer's instruction and the C.E.A. was an employers' organisation.

ir annual staff

respass

ined that the
n to the site of
Picturedrome,
demolished the
ding, which was
1930. In clear-
lleged, the cor-
ed a machine
machinery and
than £200.
contended that
heir powers and
amage.
on gave judgment
ith costs up to the
into court by the

K.C., for appellant,
laint was that the
very inadequate.

at one of the two
corporation cleared
touch at all. The
ginally built as a
rporation. It was
by McVittie when
session. It was
1930 and remained
ars. In 1937 the
order against
the Bolton magis-
to repair or restore
lish it and remove
ie failed in his
der. Then the war
940 the corporation
e site, but in doing
an adjoining plot
here was a machine

ry

ff [illegible] off that was
stroyed or removed
e machinery. They
there as rubbish.
tended that what
ave been given was
es but an amount
the £60 which was
the corporation.
C., replying on
ation said that so
e Picturedrome was
building demolished
e-house which con-
machinery that was
[illegible] Judge, he
to hold that that
he corporation were

final demolition at
which it was built.
he was latest in
y and the West
on Cornwall Street.
Francis Pearce and
ociated as owners
it was burned out

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks	Box-Office Angle.
Blonde Fever (M-G-M)—American.	69 min. (A)	Philip Dorn, Mary Astor, Gloria Grahame.	Well-staged but mechanical farcical comedy. Story heavy going but good performance by Gloria Grahame.	Very moderate comedy second. Nothing to amuse youngsters.
Conspirators, The (Warner)—American.	101 min. (U)	Hedy Lamarr, Paul Henreid, Sydney Greenstreet.	Spectacular underground romantic melodrama, set in colourful wartime Lisbon. Characterisation good, climax tense.	Good general booking. Nothing to harm youngsters.
***East of Piccadilly** (Pathe)—British.	79 min. (A)	Judy Campbell, Sebastian Shaw,	An excellent British thriller very well acted. Reviewed in KINE. January 30, 1941.	An attractive reissue for family halls.
†**Meet Me in St. Louis** (M-G-M)—American.	113 min. (U)	Judy Garland, Margaret O'Brien, Mary Astor.	Elaborate family portrait in Technicolor. Characterisation very good, numbers tuneful and settings delightful.	Box-office star, title and Technicolor booking. Safe for the family.
Night Club Girl (G.F.D.-Universal)—American.	56 min. (U)	Vivian Austin, Billy Dunn, Maxie Rosenbloom.	Unpretentious romantic comedy musicale. Story thin, but incidental turns good and staging up-to-standard.	Very moderate second. Nothing to harm youngsters.
Pass to Romance (G.F.D.-Universal)—American.	63 min. (U)	Martha O'Driscoll, Noah Beery, jun., Walter Catlett.	Exuberant and novel romantic musical comedy. Action slick, staging good, numbers tuneful.	Very good second. Safe for youngsters.
Rainbow, The (Soviet F.A.)—Russian.	92 min. (A)	Olene Kostyuk, N. Alisova, G. Klering.	A most moving war picture dealing with occupied Russian territory. An almost documentary tragedy of brutality.	Excellent specialised booking which deserves widely spread exhibition. Not for children.
†**Something for the Boys** (20th Century-Fox)—American.	87 min. (U)	Carmen Miranda, Michael O'Shea, Vivian Blaine.	Bright and lively get-together between soldiers and citizens. Grand dance ensembles, comedy and music in superb Techn'color.	Very good light booking. O.K. for youngsters.
Sunday Dinner for a Soldier (20th Century-Fox)—American.	87 min. (U)	Anne Baxter, John Hodiak, Chas. Winninger.	Sugar-coated waterfront whimsy. Story slight, but players and atmosphere good. Main fault length.	Fair average programmer. Good for the family.
They are Guilty (Pathe)—American.	74 min. (A)	Helen Vinson, Lyle Talbot, Noel Neill.	Highly coloured dramatic indictment of neglectful parents. Story obvious, but title and staging good.	Fair average programmer. Not recommended for youngsters.
Very Thought of You, The (Warner)—American.	97 min. (A)	Dennis Morgan, Eleanor Parker, Dane Clark.	Delightful boy-meets-girl romantic comedy drama in battle dress. Tale human, acting first-class, treatment showmanlike.	Very good general booking. Safe for the family.
Wave, a Wac and a Marine, A (Pathe)—American.	69 min. (U)	Elyse Knox, Anne Gillis, Henny Youngman.	Dizzy Hollywood crazy comedy complete with music and song. Story bright, dialogue slick, numbers tuneful.	Good comedy second. Nothing to harm youngsters.
When Strangers Marry (Pathe)—American.	67 min. (A)	Kim Hunter, ... Dean Jagger, Robert Mitcham.	Taut, artistically handled murder mystery melodrama. Story good, direction intelligent, acting first class.	Very good pocket thriller. Hardly suitable for youngsters.
When the Lights Go On Again (Pathe)—American.	74 min. (U)	Jimmy Lydon, Barbara Belden, Grant Mitchell.	Tender and topical romantic drama. Acting natural, direction sympathetic and staging good.	Good average programmer. Safe for youngsters.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

A Wave, a Wac and a Marine

Pathé. American (U). Directed by Phil Karlstein. Featuring Elyse Knox, Anne Gillis and Henry Youngman. 6,311 feet. Release not fixed.

DIZZY Hollywood crazy comedy, complete with music and songs, describing what happens when an over-zealous talent scout mistakes two understudies for stars and signs them up. The cross-talk is very fast, and wants a bit of catching, but happily there is more than enough breezy knock-about fooling to amuse those who are not too quick on the up-take. The numbers are tuneful and the technical presentation first class. Good comedy second.

Story.—Henny Brown, eager and loquacious talent scout for the Margaret Ames Film Agency of Hollywood, mistakes Marian and Judy, understudies for Eileen and Betty, stars of "A Wave, a Wac and a Marine," a Broadway hit, for the stars, and signs them up. His error is quickly discovered on his return to Hollywood, and he is sacked. Meanwhile, Marty Allen, a rival agent and Margaret's ex-husband, gets the real Eileen and Betty to put their signatures on the dotted line.

Later, Mike Carter, a night-club proprietor, invites Henny to M.C. his latest show. He does and he introduces Marian and Judy, who score a hit in a dramatic sketch. H. J., a big producer, is interested, and in the end all the girls get a break, Henny is given his job back and Margaret and Marty are reunited.

Acting.—Elyse Knox and Anne Gillis are an attractive and talented pair and do well as Marian and Judy, Henny Youngman, who plays Henny, is an original comedian, and Sally Eilers, Marjorie Woodworth, Ramsay Ames, Charles Marshall and Alan Dinehart give sound support.

Production.—The story, which is quite robust for crazy, or rather musical, comedy, not only contains a number of good sentimental and knockabout situations, but makes an effective and colourful rostrum for music and songs. The tunes are good and so is the dialogue, if you can catch it.

Points of Appeal.—Crisp, inconsequential story, good teamwork, tuneful numbers, attractive staging and catchy title.

Pass to Romance

General F.D.-Universal. American (U). Directed by Leslie Goodwins. Featuring Martha O'Driscoll, Noah Beery, Jun., and Walter Catlett. 5,777 feet. Release not fixed.

EXUBERANT and novel romantic musical comedy, with an exhibition house, set in a new garden suburb as its pivot, reiterating the unconventional yet rapid courtship of a lonely soldier and an attractive young saleslady. The story is pure farce, and tuneful numbers, shrewdly plugged, effectively accelerate its pace. The teamwork is also good—Noah Beery, junr., gives his best performance to date—and the staging up to standard. Very good comedy second.

Story.—Patty, an attractive young saleslady, is in charge of a show home on a housing estate built by Babcock, a wily speculator and incorrigible philanderer. One morning Patty finds Jeff, a lonely soldier, sleeping in the show house. He explains that he could not find accommodation, his explanation is accepted and before long he and Patty fall in love.

Millie, a well-meaning coloured servant, hears of a prize offered by Bisbee's Remedies to the happiest married couple and secretly sends a photograph of Jeff and Patty. It wins the competition, but there are complications when Patty thinks that Jeff has made up to her for her money, and Gerald Bisbee, jittery proprietor of Bisbee's Remedies, learns that the prizewiners are not married. There is more trouble when Babcock hears of the goings on in his show home. However, everything works out right in the end.

Acting.—Martha O'Driscoll acts with spirit and sings lustily as Patty, Noah Beery, junr., is a likeable Jeff, and Hattie McDaniell and Walter Catlett head a versatile supporting cast as Millie and Bisbee respectively.

Production. — The plot, although wildly extravagant, has a heart as well as a number of good gags, and both its piquant, romantic and slick comedy situations are attractively framed and set to lively tunes. The musical accompaniment is particularly good. It's escapist all right.

Points of Appeal.—Lively tale, versatile and attractive cast, slick direction and good staging and tunes

Continued on page 19

THE GREATEST PROPERTY PROTECTION SCHEME EVER EVOLVED...

To-day Property, Plant and Stock are more valuable than ever. If lost, they cannot be replaced for a long time, during which period revenue is also lost, goodwill may go and capital appreciation and interest vanish. The Pyrene Company have, therefore, evolved a Hire Maintenance Plan which gives such assets the most thorough protection from the ravages of fire. The plan includes not only the provision of the best and most suitable Fire Extinguishers, but twice a year inspection by experts, supply of spare parts, repairing, repainting and, when necessary, replacing: your staff may be trained in the proper use of fire appliances, and Certificates are issued after inspection . . . . . all for an inclusive annual fee. In your own interest you should investigate this plan now!

Pyrene
TRADE MARK

HIRE MAINTENANCE PLAN

The Pyrene Company Ltd., Great West Road, Brentford, Middlesex. *Telephone: Ealing 3444.*

POST THIS TO-DAY

To the Pyrene Co. Ltd. K.W.

PLEASE SEND ME FREE OF CHARGE AND OBLIGATION, FULL PARTICULARS OF YOUR HIRE MAINTENANCE PLAN. ★

NAME .....

ADDRESS .....

.....

★ *Please quote Dept. or Ref. No.*

ORTUS FILM

who gave you

49th PARALLEL

now present

JAMES
MASON

ANN
TODD

in

THE SEVENTH VEIL

A dramatic story with a musical background

with

ALBERT LIEVEN and HERBERT LOM

A

YDNEY BOX PRODUCTION

RIVERSIDE STUDIOS · HAMMERSMITH

Continued from page 16

Meet Me in St. Louis

M-G-M. American (U). In Technicolor. Featuring Judy Garland, Margaret O'Brien and Leon Ames. 10,147 *feet. Release not fixed.*

ELABORATE period cream puff, delicately sprayed with Technicolor, and brightly garnished with tuneful and appropriate songs, busying itself with the many heartaches and thrills of two elder daughters, and pranks of their mischievous young sisters. It opens in the summer of 1903, and, after making the most of the customs of its times, spectacularly ends with a visit to the famous Louisiana Purchase Exposition of 1904.

It is all very friendly and decorative, but, in spite of good teamwork and much tender and gay detail, it is on the frail side and begins to pant a bit as it approaches the finishing line. All the same, it carries considerable family and feminine appeal. It has exceptional selling angles, too. Box-office star, title and Technicolor booking for the majority of halls.

Story.—Alonzo Smith, a successful St. Louis lawyer, and his wife, Anna, have four daughters, Rose, Esther, Agnes and "Tootie." Rose is in love wih Warren Sheffield, a very eligible young man, but her family makes it difficult for him to propose. Esther has a crush on John Truett, a handsome neighbour, but she has no scruples and sets the pace. Agnes and Tootie are little more than babies and get up to many pranks. Tootie is the worst, and during Hallowe'en her imagination runs riot and she accuses John of beating her up. Esther impetuously takes a sock at John, but later has to crave forgiveness.

Alonzo then shakes them all up by telling them that he has accepted promotion and is taking them to New York. There is very nearly mutiny, but in the end Alonzo gives way and during a Christmas ball Rose and Warren and Esther and John shyly announce their engagements. A visit to the great Lousiana Purchase Exposition in the Spring hallmarks the happiness of all.

Acting.—Judy Garland acts with spirit and sings well as Esther, Lucille Brenner is a glamorous Rose, Joan Carroll is a natural Agnes and Margaret O'Brien is furiously plugged as Tootie. Mary Astor and Leon Ames also do well as Anna and Alonzo Smith.

Production.—The emotional and comedy highlights, represented by the scenes in which the young ones appear wistfully from the balcony in their night attire at grown-up celebrations, the Hallowe'en ragging, with Tootie charmingly disguised, the wearing of stays by Esther for the first time, the big ball scene and the Louisiana Exposition finale, are effectively framed, but, although every facet is complete and captivating in itself, the picture as a whole fails to exhibit design.

Nevertheless, it is warm, tuneful and nostalgically appealing "not so long ago." It will please the old folk all right, and, by virtue of its stars and Technicolor, excite the interest of youth. And, after all, no infallible offering could do much more.

Points of Appeal.—Very good characterisation, delightful settings, tuneful numbers, irresistible performance by Margaret O'Brien, strong feminine and nostalgic angles.

The Conspirators

Warner. American (A). Directed by Jean Negulesco. Featuring Hedy Lamarr, Paul Henreid and Sydney Greenstreet. 9,108 *feet. Release not fixed.*

SPECTACULAR underground romantic melodrama, set in colourful war-time Lisbon, telling how a Dutch patriot and his confederate trap a traitor in their midst. It opens promisingly, but its popular kaleidoscope of intrigue, mystery, glamour and thrills fails to maintain its initial "revs" and it drags a little towards the finish. However, the actual climax is in the best Oppenheim tradition and effectively revives interest. On the whole, a de luxe edition of its popular type. Incidentally, its big title and star values alone give it considerable box-office glamour. Good general booking.

Story.—Fearless leader of a Dutch underground movement, makes a quick getaway and lands safely in Lisbon. His first task is to contact his confederates, led by Quintanilla, a famous author. He visits a fashionable restaurant and is attracted by Irene, a beautiful woman. Later, she turns out to be the wife of Von Mohr, one of Quintanilla's trusted associates. Eventually, Vincent is recognised by Bernazsky, Quintanilla's right-hand man, and he brings him to their secret headquarters.

Shortly afterwards, Jennings, a friendly agent, is murdered and the police suspect Vincent. He is arrested, but makes his escape and plans with Quintanilla to trap the real killer. They succeed, and, needless to say, Von Mohr turns out to be both killer and traitor. His liquidation frees Irene.

Acting. — Hedy Lamarr displays more beauty than character as Irene, but Sydney Greenstreet, Peter Lorre, Victor Francen and Joseph Calleia make their presence felt as Quintanilla, Bernazsky, Von Mohr and a police chief respectively.

Production.—The opening scenes have plenty of colour and action, but too many superfluous characters are collected as the story proceeds, and the passengers cause a somewhat serious reduction in pace. Its timing, too, is a little shaky, and Vincent's escape from prison is accomplished with ludicrous ease, but the suspenseful climax more than atones for the few kinks in the story development. The overall impression is good hokum magnificently staged.

Points of Appeal.—Intriguing story, good twists, popular romance, superb staging, and tense and showmanlike climax.

They Are Guilty

Pathé. American (A). Directed by William Nigh. Featuring Helen Vinson, Lyle Talbot and Noel Neill. 6,767 *feet. Release not fixed.*

HIGHLY coloured domestic-cum-problem drama describing the hectic combination of circumstances which finally compel the selfish mother and playboy father to take their parental responsibilities more seriously. The start is promising, but after indulging in some plausible roughstuff it goes all mawkish and sentimental and slowly drifts to a phoney climax. A proposition mainly for the industrial element and sticks. Fair average programmer.

Story. — Terry, high-spirited schoolgirl daughter of Myra Salisbury, a selfish socialite, angers at her mother's neglect and goes off to a night club. It is raided, but she manages to escape with the help of Hal, a decent working-class boy. She then returns home, but Myra gives her a frigid welcome and instructs George Kent, her business adviser, to send her daughter to another school.

Hal is also having trouble at home. His gay works manager widower father, Sam Bailey, rashly marries Mona, a tough blonde. Later, Terry learns that Alexis, a foreign musician, is her mother's former lover, and, to attract attention she foolishly throws herself at him. He is murdered shortly afterwards and both Terry and Hal are suspected. They run away and take refuge in the country home of a childless old couple. The police eventually catch up with them, but the illusionist father of a girl whom Alexis had previously courted, turns out to be the killer. The experience sobers Terry and Hal and their parents.

Acting.—Noel Neill give a natural performance as Terry, and Richard Byron is not bad as Hal, but Helen Vinson, Lyle Talbot, Ivan Lebedeff, Anthony Warde and the rest of the supporting players find the going tough.

Production.—The initial threads are quickly picked up, and there is some bright night-club divertissement prior to the murder of Alexis, but the penultimate action is too ragged, and the climax too sentimental and obvious. Its provocative title and good staging are its most conspicuous assets. It is not, however, entirely without feminine appeal.

Points of Appeal.—Title, young stars, staging and obvious exploitation angles.

When the Lights Go On Again

Pathé. American (U). Directed by William K. Howard. Featuring Jimmy Lydon, Barbara Belden and Grant Mitchell. 6,717 *feet. Release not fixed.*

TENDER and topical romantic drama, with political asides, telling how a return to congenial home surroundings and his loved ones restores the memory of a young Pacific war amnesia victim. The tale, which is told in flashback, has natural characterisation and sympathetic direction, and its sincere treatment and atmosphere do much to counteract a somewhat laboured opening. One way and another, agreeable and moving family and industrial hall fare. Good average programmer.

Story.—Ted, elder son of Arnold Benson, an isolationist big-wig, is in love with Arline, daughter of Tom Carey, proprietor of the local newspaper. Ted and Carey disagree with Arnold, and Ted leaves school to become a journalist. He and his father openly quarrel, but just after Ted marries Arline war breaks out and he enlists. He is badly wounded, and loses his memory.

Bill Regan, a friendly columnist, takes Ted in hand and leads him back to his home town. He fails to recognise Arline, but in the end Arline's love for him brings about his recovery. Meanwhile, Joey, Arnold's second son, joins up. Ted and his father, no longer an isolationist, are reconciled at the fade-out.

Acting.—Jimmy Lydon has grown up and acts with feeling as Ted, and Barbara Belden, although no glamour girl, is a sympathetic Arline. Warren Mills is a little horror as Joey, but the rest of the support is good.

Production.—The political aspect of the tale is a little dull and clutters up the opening, but the play develops heart and human interest in all good time and ends with much feminine appeal to its credit. The scenes of Ted's homecoming and those devoted to the restoration of his memory are delightfully handled and set to appropriate music. The title is, perhaps, a trifle misleading, but, nevertheless, box-office.

Points of Appeal.—Moving story, natural acting, good atmosphere, strong feminine angle and catchy title.

Blonde Fever

M-G-M. American (A). Directed by Richard Whorf. Featuring Philip Dorn, Mary Astor and Gloria Grahame. 6,193 *feet. Release not fixed.*

WELL-STAGED but mechanical farcical comedy, adapted from a play of Ferenc Molnar, showing how a shrewd wife cures her susceptible husband of his infatuation for a dizzy young blonde. There is a good cast, but unfortunately the popular leading players are called upon to enact stodgy, artificial stuff. All words and no action, it quickly talks itself to a standstill. It will bore more than it will entertain. Very moderate comedy second.

Story.—Peter Donay, attractive middle-aged proprietor of a fashionable roadhouse, is capivated by Sally Murfin, a blonde cigarette girl. Delilah, Peter's wife, soon senses a rival and tries to save the situation by employing Freddie, Sally's boy friend, as waiter. The call of youth to youth fails, however, and Peter asks Delilah for a divorce. Before she consents, Delilah gets Peter to sign over to her a cheque for 40,000 dollars, which he had recently won in a lottery. Once in the money, she makes the money talk her and her husband out of the blonde trouble.

Acting.—Gloria Grahame, who bears an astonishing resemblance to Ann Sothern, makes a hit as Sally, but Mary Astor and Philip Dorn get a raw deal as Delilah and Peter. So does Felix Bressart, a friendly waiter.

Production.—The play in its original form was, no doubt, champagne, but during its transition to the screen its sparkle has somehow left it and all that remains is stale still lemonade. The best part about it is the label.

Points of Appeal.—Title, stars, good staging and convenient footage.

Continued from page 19

Sunday Dinner for a Soldier

20th Century-Fox. American (U). Directed by Lloyd Bacon. Featuring Anne Baxter, John Hodiak and Charles Winninger. 7,794 feet. Release not fixed.

HERE we have a substantial slab of sugar-coated waterfront whimsy showing how true romance comes the way of an attractive and forthright young woman who, together with her two mischievous brothers, small sister and improvident and irascible grandfather, sacrifices much to give a Sunday dinner to a soldier. The characterisation is very good, but the play itself barely justifies its formidable running time. It's a big meal, but with only one course, molasses. Just another family hall programmer.

Story.—Tessa, an attractive young woman, lives on a ramshackle houseboat with her grandfather, Osborne, an improvident old sea captain, her small brothers, Michael and Jeep, and sister, Mary. Tessa determines to be patriotic and entertain a lonely soldier to a Sunday dinner, but, unknown to her, Grandfather is the means of the invitation ticket being lost.

Meanwhile, Tessa and the kids procure poultry, but at this juncture they learn to their disappointment that their invitation has been destroyed. However, just as things look really black Eric Moore, a lonely Army flyer, walks by. He is promptly grabbed and takes to Tessa (who, by the way, is prompted to accept the proposal of Kenneth, a wealthy youth whom she does not love) and she to him. And so all ends well.

Acting.—Anne Baxter acts with spirit and feeling as Tessa, Charles Winninger is a tower of strength as Grandfather, and John Hodiak is adequate as Eric, but the grown-ups have nothing on Billy Cummings as Michael, Connie Marshall as Mary, and Bobby Driscoll as Jeep.

Production.—The story, which has an appropriate signature tune in "I'll See You in My Dreams," paves the way to a number of moving, as well as amusing, situations and is graced by an artistic "everything in the garden is lovely" finale, but the friendly mixture is spoiled in the end by too much treacle. It could and should have been at least a couple of reels less. The exuberant ninepennies will, we fear, be bored.

Points of Appeal.—Versatile young players, slight feminine angle, effective atmosphere, and attractive adult cast.

Night Club Girl

General F.D. - Universal. American (U). Directed by Eddie Cline. Featuring Vivian Austin, Billy Dunn and Maxie Rosenbloom. 5,093 feet. Release not fixed.

UNPRETENTIOUS romantic comedy musicale, with a night club pivot, telling of the crazy initial set-backs but ultimate triumph of a couple of dancers—brother and sister—who gate-crash Hollywood. The story is bolstered up with slapstick and a few well-known variety acts, but the complete show still doesn't amount to much. Universal can do better than this. Moderate second.

Story.—Eleanor and Charlie Kendall, brother and sister partners in a dancing act, set off for Hollywood in search of fame and fortune. They luckily meet Clark Phillips, a famous columnist, and he arranges for them to have a try-out at a fashionable night-club. Unhappily, Eleanor overeats just before, and she and Charlie fail to do their stuff. Percival J. Percival, the proprietor, refuses to allow them a second chance, but again Clark fixes everything and this time they make the grade. Meanwhile, Eleanor gives Percival's chef the recipe for a new soup. It is taken up by a wealthy radio sponsor and all ends well.

Acting.—Vivian Austin and Billy Dunn work hard as Eleanor and Charlie, but they haven't a great deal of personality and their dancing is nothing to shout about. The best performance comes from Maxie Rosenbloom as Percival.

Production.—The incidental turns are good—the Mulcays, a harmonica act, Paula Drake, a torch singer, and the Delta-Rhythm Boys, the well-known coloured syncopaters, do their stuff—and the staging is up to standard, but the story is thin even for a musical.

Points of Appeal.—Incidental turns, staging, handy footage and title.

Something for the Boys

20th Century Fox. American (U). In Technicolor. Directed by Lewis Seiler. Featuring Carmen Miranda, Michael O'Shea and Vivian Blaine. 7,817 feet. Release not fixed.

SPECTACULAR romantic musicale, photographed in magnificent Technicolor, telling of three cousins who inherit a derelict southern mansion, but put their legacy to good purpose when the Army takes it over as a home for soldiers' wives. A foreword disarms criticism on Army procedure and the subsequent display of eye-filling ensemble and good-humoured fooling is in the best Fox tradition. Tuneful numbers, elegant sets, romance and leg show are indeed something for the boys, and, for that matter, the ladies, too. Very good light booking.

Story.—Three queerly assorted cousins, Chiquita, a volatile carborundum polisher, Blossom, a singer, and Harry, a sidewalk salesman, meet in a solicitor's office when they hear they have inherited Magnolia Manor, a palatial southern home. They find it decayed and completely derelict, but luck comes their way when Sergt. Rocky Fulton suggests that the married men at a near-by camp rent it for their wives. The lads soon put it in order and later a show is put on to raise funds.

Romance is ripening between Blossom and Rocky, but they fall out over another girl and their quarrel results in Rocky being captured by an opposing force in the forthcoming Army manœuvres. Harry's inventive genius saves the day when he discovers that the carborundum in Chiquita's teeth makes her a natural receiving set. Through this means Rocky is able to turn the tables in favour of his own army and all ends happily at the old Manor, now a place of beauty.

Acting.—Eccentric Carmen Miranda puts her whole heart into catchy song and dance, and Vivian Blaine, as Blossom, sings effectively and shares the romance with Michael O'Shea, a likeable hero, who also reveals aspirations to become a singer. By no means least is Phil Silvers, who sets a good comedy pace.

Production.—Though there is little story to tell, this film is a shrewd mixture of popular appeal with its boy-meets-girl theme, romantic misunderstandings, gay and sparkling ensembles and attractive women. Conventional up to a point, it, nevertheless, has a bright and original comedy gag in the ridiculous "human radio set" sequence, and for those who are prepared to take a pinch of salt with their entertainment it is more than value for money.

Points of Appeal. — Spectacular dance ensembles, snappy tunes, sentimental romantic asides, bright comedy, magnificent Technicolor and big star values.

When Strangers Marry

Pathé. American (A). Directed by William Castle. Featuring Kim Hunter, Dean Jagger and Robert Mitchum. 6,049 feet. Release not fixed.

TAUT, artistically handled murder mystery melodrama covering the chequered early married life of a girl who says "I will" in haste and later fears she has a ruthless killer on her hands. The plot is not entirely plausible, but it is so well acted by Kim Hunter, as the distracted heroine, so skilfully directed and photographed and contains such a neat last-minute twist that, despite a tinge of theatricality, it holds with a steady grip. What's more, it carries considerable feminine appeal. Very good cameo thriller.

Story.—Mildred, a trusting small-town girl, marries Paul Baxter, a travelling salesman, after a brief courtship. Paul leaves Mildred shortly after the ceremony, but later wires from Pittsburgh for her to meet him in a hotel in New York. On the night that Paul wires a man is strangled in Pittsburgh with a silk stocking and robbed of ten thousand dollars. Paul is not at the hotel in New York when Mildred arrives, but Fred Graham, another salesman, who had been turned down by Mildred, bumps into her. Mildred fears for Paul and Fred advises her to enlist the aid of Lieutenant Blake, a friendly police chief.

Finally, Mildred contacts Paul, but his furtive manner causes her to think he is the silk-stocking murderer. Nevertheless, she remains loyal to her husband, and in the end Fred proves to be the killer. He tried to kill three birds with one stone, get hold of some "ready," plant the blame on Paul and win Mildred.

Acting.—Kim Hunter gives an excellent performance as the vital, sympathetic and loyal Mildred, and Robert Mitchum is disarming as Fred, the real killer, but Dean Jagger finds it a little hard to convince as Paul.

Production.—The story does not make it clear why Paul should behave in such a suspicious manner, but, apart from the one flaw, it works out cleverly in an atmosphere laden with suspense. There is one constant fear for the heroine's safety and uncertainty grips the action in circumstances that cunningly cultivate feminine appeal. It is as good a woman's picture as it is a thriller. The star's performance, direction and photography are much above the average.

Points of Appeal.—Intriguing story, intelligent direction, very good characterisation, artistic photography, surprise climax, strong feminine angle and title.

The Rainbow

Soviet Film Agency. Russian (A). Directed R. Perelstein. Featuring N. Ushuay, N. Alisova, G. Klering. 8,400 feet. Release not fixed.

WE have never seen since the war started such a stark and uncompromising picture of German brutality as this simple picture of the occupation of a large Ukrainian village by the Huns. Based on a novel by a Polish authoress, Wanza Wasilewska, which received a Stalin prize, it is stark, unadorned tragedy.

There is no slushy sentimentality; instead, a steadfast resolution to crush the Boches. It is, indeed, so moving in its implication that it is hard to write about. Exhibitors should be asked to give it the prominence it deserves as one of the most tragic and best-acted sidelights on the World War.

Story.—In a Ukrainian village occupied by German troops the Commandant is a brutal but not unintelligent man. He is ready to sacrifice children and women in childbirth in his efforts to round-up the partisans, and he is helped by a Russian quisling in his design which includes torture and death. Eventually, the Russian Army liberates the village and takes vengeance of the brutal oppressors, especially on the quisling and a woman who, married to a Russian officer, lives with the Commandant.

Acting.—The general standard of acting is on a very high level. There are no over-stated performances, but each artiste lives his or her part. A final speech by N. Ushuay is one of the most dramatic we have seen on the screen for a very long time.

Production.—This is stark, grim drama. Children being sacrificed on the altar of Nazidom; expectant mothers being tortured; new-born babies killed to try and make their long-suffering mothers give away the movements of the partisans. Just a story of stoic endurance in the face of unrelenting savagery; of quislings who are ready to sell their country; of women who are ready to sacrifice their men folk for the comforts and luxuries of life. Vengeance comes when the Red Army returns. A word must be said about the brilliant direction of very young children. We have never seen anything more natural than their reaction to terror and their fortitude in the face of danger.

Points of Appeal.—Quite one of the most brilliant war pictures. Inspired in conception, direction and acting.

Continued on page 29

Paramount cores again

Paramount's

"FRENC

HMAN'S CREEK"

FRENCHMAN'S CREEK has SMASHED 27 YEAR RECORD at the RIVOLI, NEW YORK.

FRENCHMAN'S CREEK is now playing to capacity houses at the PLAZA PICC. CIRC. where it has been retained for an extended season.

-DRAMA!!!

BIGNESS—ACTION—COLOR—GAY ROMANCE —CAREFREE ENTERTAINMENT ...EVERYTHING YOUR AUDIENCE WANTS!

Paramount PRESENTS

Joan Fontaine-Arturo de Cordova

IN

FRENCHMAN'S CREEK

"A"

WITH

BASIL RATHBONE • NIGEL BRUCE

CECIL KELLAWAY • RALPH FORBES • HARALD RAMOND

In Technicolor

B.G. DeSylva — Executive Producer

Screen Play by Talbot Jennings — From the Novel by Daphne du Maurier

A MITCHELL LEISEN *Production*

Directed by MITCHELL LEISEN

A PARAMOUNT PICTURE

PROVINCIAL TRADE SHOWS

Theatre Royal, Manchester.	Wednesday, January 31st.	1.30 a.m.
Majestic, Liverpool.	Friday, February 2nd.	1.45 a.m.
Tower, Leeds.	Wednesday, January 31st.	1.30 a.m.
Stoll, Newcastle.	Tuesday, January 30th.	1.30 a.m.
Cosmo, Glasgow.	Tuesday, January 30th.	1.45 a.m.
Futurist, Birmingham.	Friday, February 2nd.	1.30 a.m.
Odeon, Cardiff.	Wednesday, January 31st.	1.45 a.m.
Scala, Nottingham.	Tuesday, February 6th.	1.30 a.m.
Cinema House, Sheffield.	Friday, February 9th.	1.30 a.m.

Continued from page 3

Anglo-U.S. Taxation Inequalities

permanent organisation in the country in which they market a film.

In this connection a clause in the Report of the Films Council Monopoly Committee may be cited.

Paragraph 120 runs:

"Our attention has been drawn by a number of witnesses to the effect of the tax burden imposed on British producers exhibiting their films in America and that imposed on American film companies distributing films over here.

"On close examination it appears that the present arrangements in this respect are quite inequitable. It is not merely a question of the burden of double taxation to which British exporters are subject, whereas the U.S. Treasury allows any taxes paid in the United Kingdom to be deducted from the American film companies' tax liabilities in the U.S.A. That raises a much wider issue which affects other British exporters in the same way.

"There is also the fact that British film companies are treated far more severely by the United States Government than the American companies are by the British Government. Whilst the British Government allows American companies to deduct a very substantial percentage (we believe it is 70 per cent.) from their takings over here, as representing the cost of the film, and taxes them only on the balance after making due allowance for distribution and other expenses incurred on this side, British film companies, having no recognised place of business in the U.S.A., are taxed on the whole of their gross revenue, and are subject to a 50 per cent. withholding tax, no allowance being granted for any expenses whatever."

Kinema Sweet Sales Condemned

Addressing the general meeting of the Burnley (Lancs) and District Branch of the National Union of Retail Confectioners last week, J. Roberts (President) said there were too many selling points for confectionery, such as kinemas, canteens and clubs. It was the shops' business to supply the public, and therefore the sweets business also should be left to the retailers.

Albert Lieven and Ann Todd in THE SEVENTH VEIL (Box-Ortus)

"Bernadette" at Halesowen

Ald. H. Parkes, Mayor of Halesowen, the Mayoress, and members of the Town Council and local magistrates accepted invitations on Wednesday, January 10, by Manager Nat Goulding, of the Odeon, Blackheath, to see "Song of Bernadette." He thanked local exhibitors for the assistance they had rendered in connection with special war efforts. Mr. Goulding, who is also well known as a vocalist, sang Schubert's "Ave Maria" as a prologue to the film at each evening's performance.

Obituary

Death of Cumberland Exhibitor

Isaac D. Graves (75), founder of Graves Bros., Ltd., who operate nine theatres and kinemas in Cumberland, has died at Maryport.

J. H. Kent, whose death was recently announced, was managing director of the Grove ("Kinema in a Garden"), Hythe, on the banks of Royal Military Canal, which replaced the old High Street Picture Palace, until he disposed of his interest some years ago. Mrs. Kent died suddenly in 1934.

Lavish Musical Tops Columbia's New Year Line-Up

Outstanding Trade Show Group at Studio One

ONE of the biggest musical comedy attractions of recent years tops Columbia's latest batch of big box-office hits scheduled for Trade show. It is "Carolina Blues," starring Kay Kyser and his Band, Ann Miller and Victor Moore, a rhythmical, hilarious entertainment with which the powerful stellar trio is augmented by novel artistes in the specialities and song hits which are already being tipped in Charing Cross Road as being in the certain winner class.

All London Trade shows are being held at Studio One, at 10.45, and the following is the complete diary showing the order of presentation:—

Tuesday, January 30, **Cry of the Werewolf.**
Friday, February 2, **Ever Since Venus.**
Tuesday, February 6, **Strange Affair.**
Wednesday, February 7, **Carolina Blues.**
Thursday, February 8, **Behind Closed Doors.**

"Cry of the Werewolf" is a powerful and eerie story in which authentic gipsy rites and superstitions play an outstanding part. It tells of the spine-chilling events which occur when Nina Foch, the daughter of a gipsy queen, goes on a pilgrimage to her dead mother's grave—a woman who proves not to be dead at all but to have evaded death by reincarnation as a werewolf. A murder leads to investigation by Stephen Crane, the dead man's son, and Osa Massen, his beautiful secretary, and the trail they follow is breathless with unexpected and sensational thrills as the werewolf returns to protect her daughter.

Tuneful Frolic

No woman will be able to resist the insights into the cosmetic business revealed in gay, merry, tuneful style in "Ever Since Venus." In this riot of fun, music and beautiful girls, Ina Ray Hutton and her all-male band dispense the rhythm, while Ann Savage is the charming singing star around whom the scintillating story sparkles. Hugh Herbert and Billy Gilbert take care of the laughs.

Fun and Thrills

The funniest, direst murder mystery since Columbia's "Dangerous Blondes" is the aptly titled "Strange Affair," in which Allyn Joslyn is starred with Evelyn Keyes. The novel story tells how Joslyn, an artist who draws detective thriller strips for the newspapers, decides to turn sleuth in earnest, and how his wife likewise decides to co-operate when she discovers he is more interested in cuties than clues. The results are as hair-raising as they are hilarious.

Outstanding Musical

Based on Kay Kyser's real-life experiences in selling War Bonds, "Carolina Blues" is replete with dazzling comedy, lilting swing renditions, sparkling dialogue, and lots of luscious lovelies.

When Kay Kyser sets out to sell bonds his star vocalist quits. Ann Miller poses as a rich débutante to get a hearing, but, though Kyser likes her voice—and style—he dislikes rich "amateurs." Their ensuing battle of wits is as funny as it is novel, while Victor Moore adds to his laurels by playing no less than six characters, including two aunts—a feas which gett him a solus credit title.

Half-a-dozen big song successes highlight the tuneful unfolding, and speciality acts figure prominently.

Ex-Crook's Quest

Completing the group is the latest Boston Blackie thriller, starring Chester Morris and Janice Carter as an interfering reporter, called "Behind Closed Doors," a breath-taking adventure in which the ex-crook gets embroiled in one gasp-provoking situation after another as he goes in quest, with every man's hand against him, for the unknown who killed.

W. Stanley Gibson, of Middlesbrough, has received an unusual distinction among kinema proprietor members of the Home Guard liaison. His name has appeared in Northern Command Orders as having been awarded the "Certificate for Good Service."

Continued from page 20

The Very Thought of You

Warner. American (A). Directed by Delmer Daves. Featuring Dennis Morgan, Eleanor Parker and Dane Clark. 8,829 feet. Release not fixed.

DELIGHTFUL boy-meets-girl romantic comedy drama, appropriately garbed in modern battle dress. The tale, a vigorous and compelling defence of hasty war marriages, is hardly new, but it is exceedingly well put over. An irresistibly appealing performance by Eleanor Parker as the heroine, good comedy relief by Dane Clark, an original comedian, sympathetic and resourceful direction, faultless detail and the showmanlike employment of the tuneful theme song from which it gets its attractive title not only cloak its warm and exuberant cliches, but convert them into engaging, tear-compelling, up-to-the-minute light entertainment. It is just the thing for the feminine and family fan. Very good general booking.

Story.—Janet, an attractive war worker living at home with her parents, Pop and Ma Wheeler, playgirl sister Molly, and small sister Ellie, meets Dave, a handsome sergeant on leave from the Aleutians. She and Dave fall in love and, in spite of the opposition of Ma and cynical cracks from Molly, who, incidentally, is not doing right by her absent sailor husband, and Fred, Janet's soured Army-reject brother, they marry. Fixit, Dave's buddy, and Cora, Janet's girl friend, do all they can for the newlyweds and wish them luck.

Following a one-night honeymoon, Dave returns to duty, accompanied by Fixit. Ma and Molly then scheme to wreck the marriage, but fail, and the young couple have one more day together before Dave is posted overseas. Cora continues to look after Janet, and in the process of time she has a son. At this juncture both Dave and Fixit are reported wounded, but they survive. Dave's return leads to a family reconciliation, while Fixit seizes the opportunity to pop the question.

Acting.—Eleanor Parker has good looks and acts very charmingly and naturally as Janet, and Dennis Morgan is a handsome Dave. Dane Clark provides neat comedy relief as Fixit and gets good support from Faye Emerson cast as Cora. Supporting rôles, too, are capably filled.

Production.—The story strongly advocates war-time marriages, but at the same time it has hard words for the young wife who, immediately her husband is posted, becomes sorry for herself and drifts back into circulation. It doesn't spare the suspicious mother either, but, happily, laughter and idyllic romance predominate. It's good family portrait, a better comedy and even better love story. And there is still the baby to make doubly sure of family and feminine approbation. Definitely a winner, although comparatively unheralded.

Points of Appeal.—Human and topical story, delicate and showmanlike treatment, very good comedy relief, irresistible feminine angle, catchy title and attractive cast.

REISSUE
East of Piccadilly

Pathé. British (A). Directed by Harold Huth. Featuring Judy Campbell, Sebastian Shaw, Niall McGinnis and Henry Edwards. 7,121 feet. Release not fixed.

AN excellent British thriller, well directed and delightfully acted by both leads and supporting cast alike. There is some good dialogue and some well-tempered humour in a series of murders that, having baffled the police, are solved with the aid of two crime reporters. Reviewed in KINE. January 30, 1941, this film should prove a first-class box-office attraction for all the family halls.

CRITICS OF GENTLEMEN'S AGREEMENT

Manchester Views on Admission of Children

MANCHESTER and Salford branch committee has sent a letter to the Town Clerk informing him of the resentment of persons nearing the age of 16 being refused admission to kinemas on Sunday. At present exhibitors are voluntarily restricting the admission of children, under the terms of a gentlemen's agreement with the Watch Committee. This was reported at the meeting of the branch committee last Wednesday at which H. Newbould presided.

What has again brought the subject into the arena of discussion is the proposal which the Manchester Council of Churches has made to the Town Clerk, namely that the gentlemen's agreement entered into a year ago on the admission of children, should be replaced by a condition in the licences to preclude the admission of children.

Discrimination

T. E. ROBINSON (secretary) submitted the draft of a letter (which the committee approved) to be sent to the Town Clerk. They were actuated by a sincere desire to carry out the undertaking given by the branch, but it was necessary to point out that young people just under the age of 16 years showed strong resentment at being refused admission.

"There must of necessity be a considerable amount of unjust discrimination as it is extremely difficult to judge the age of these youths. . . . My members are having repeated expressions of resentment from parents.

"If the restriction limit were 14 years instead of 16, it would not only be easier to carry out the agreement, but there would be little or no injustices caused to this section of young persons.

"My committee has reason to believe a boy who is working has arrived at an age when he will in any case decide as to whether he visits the pictures or not, and that he is better inside a kinema than being subject to the temptations of the streets." The committee could not agree with the Council of Churches endeavouring to constitute itself the arbiter of whether or not children should be under the jurisdiction of their parents.

It was agreed that the Manchester Watch Committee should be asked to receive a deputation on the subject.

Clouds on the Horizon

Attention was directed to the refusal of the Eccles Town Council to give the public the opportunity of saying whether they wanted Sunday opening and to the statement of the Town Clerk that when the emergency regulations lapsed the kinemas in many towns would have to close on Sundays.

A. SNAPE advised an attitude of preparedness to meet this situation. It must be recalled that it was decided to forward to the General Council a recommendation that machinery should be set up to combat moves to enforce the closure of kinemas.

The SECRETARY pointed out that the Defence Regulations incorporated the necessary machinery.

The meeting agreed to send a letter to the General Secretary on the subject, urging that steps be taken to safeguard exhibitors' interests in regard to Sunday opening.

Monopoly Report

In the report of the last meeting of the General Council, Mr. ROBINSON referred to the final discussions on the Monopoly Report, especially on the Tribunal clauses. This Tribunal should be regarded as an Arbitration Board. He considered it was not generally realised that there was no real departure from the conditions that now obtained. It meant that the conditions relating to contracts would be extended to embrace any kind of dispute.

Delegates

Reference was made to the good service which had been rendered to the branch by the present team of delegates, and a suggestion was made that it would be in the best interests of the branch if, at the annual meeting, they were re-elected.

W. A. HOCKMAN said this was a matter which could only be determined by a free vote of the members.

The annual general meeting will be held at the Midland Hotel, Manchester, on Friday, February 2.

Union's Claim

It was decided to meet representatives of N.A.T.K.E. at Manchester on January 24 for a discussion on Sunday pay and conditions. Pending the settlement of their claims, the Union intended to oppose the granting of Sunday licences.

Catering Wages

The sub-committee of exhibitors with catering interests appointed to consider the draft catering wages agreement reported they were opposed to many clauses. Authority was given for the secretary to give notice of motion, so that there might be a discussion at the next General Council meeting.

Barring

Reports were presented on various barring difficulties. The SECRETARY said arrangements were being made for certain cases to be heard in London and the parties to these disputes would have the opportunity to state their cases.

PLEA FOR MORE KINEMA CLUBS

Curious S. Shields Position

So successful have been the junior kinema clubs in South Shields that the problem of congestion on the Corporation buses on Saturdays has had to receive consideration.

It has been decided to adopt the suggestion of the transport manager and ask proprietors to start junior clubs at other kinemas in the town, especially in the Tyne Dock and Harton areas.

Watford G.-B. Junior Club

A branch of the Gaumont-British Junior Club was opened at the Gaumont, Watford, on January 13, by the Mayor of Watford, Councillor Mrs. E. Beall. The children were also addressed by Miss M. Fitzsimmons, sister of Maureen O'Hara, and telegrams were read from J. Arthur Rank (president of the club) and Tommy Handley.

Whiteley Bay Opening

Coun. D. W. King, chairman of Whitley Bay U.D.C., opened a G.-B. Junior Club at the Empire, Whitley Bay, and praised the club movement in providing a new and useful way of filling leisure hours. Uncles Selwyn Taylor, publicity manager, and William Swift, manager, led community singing. The guest artistes, Afrique, with Joan Alexis, "Princess," from Newcastle Empire pantomime, entertained the children.

Richard George, Arthur Lucan and Kitty McShane in Br.-National's OLD MOTHER RILEY AT HOME, which Oswald Mitchell has completed at Elstree

ABERDEEN TEACHERS' CHARGE REFUTED

Criticism of the attitude of the owners of certain Aberdeen kinemas to children's film shows organised by the Educational Film Association has brought the reply that the interest of Aberdeen teachers in the shows was mainly to create funds for the benefit of their association.

Speaking at a meeting of Aberdeen Business and Professional Club, George A. Lawrence, principal master of method at Aberdeen Training Centre, said "One would like to think that some action could be taken whereby the kinema could be used in the interests of the children as the B.B.C. are using their service. But at the moment the kinema has been commercialised.

"In Aberdeen a number of years ago the teachers, very enthusiastically facing this question, undertook on Saturday mornings to show children films which would be interesting and educative, and at the same time films which were good healthy fun.

"We took over two large theatres, the Capitol and the Astoria. Children were admitted at a very nominal figure. We extended the service likewise to schools within easy reach of Aberdeen.

"These two houses and a third were on several Saturday mornings packed. I grant you we made money, which we did not really intend to do. We could not help it. But once the kinema Trade realised that we were making money, up went the charges to such a height that we had to abandon the service.

"That was very unfortunate. It was quite obvious that the profit motive there was so strong that the interest of the children and the willingness of the teachers went for nothing."

In reply to that criticism James F. Donald (Aberdeen Cinemas, Ltd.). has made the following statement:—

"We were approached by the teachers of the Educational Film Association to grant the use of the Astoria and Majestic for kinema shows. We agreed to do so at a nominal charge provided the shows were for educational purposes only. We found afterwards that the children were being charged so much per ticket at the schools and that the films being shown were entertainment films and not educational.

"The association afterwards transferred their shows to the Capitol and City kinemas which we did not control at the time. When we took over these two kinemas we allowed the association to finish its contract.

"The committee of the association then saw Richard Donald, and, after a long discussion, we offered to give them the use of any of the kinemas free of all charges provided they did not charge for admission to children and provided they showed educational or interest films.

"The committee's reply to that was that they must run the shows as a commercial proposition to create funds for the association, and to defray expenses of teachers going to attend meetings at Glasgow or wherever they were held, and also to assist them to buy kinema machines to show other instructional films.

"We replied that the Education Committee looked after the education of the children. In other words, the committee's interest in these shows was only to create funds for the benefit of their own association."

Cinematurians £235 for C.T.B.F.

Manchester branch of Cinematurians is to send a cheque for £235 to the C.T.B.F., the result of the recent successful function held at the Midland Hotel, Manchester.

At the next luncheon meeting of the branch to be held at the Regal, Manchester, on February 2, the guest speaker will be Capt. S. W. Clift, president of the C.E.A.

As the annual meeting of the Manchester and Salford branch C.E.A. will be held the same day, it is probable Capt. Clift will also attend this.

PARAMOUNT PUBLICITY

Paramount Publicity Dept. announces a change of address to 162-170, Wardour Street, W.1. The telephone number is Gerrard 7700.

Larne and Portrush Councils have placed on record their appreciation of the support given by local kinemas in recent salvage drives.

Profit Taking Depresses Film Issues

AFTER a further blaze-up, the kinema share market has reacted sharply under the influence of the war news. The nearer the end of the war seems to be, the more anxious speculators seem to be to take profits.

The outstanding rise and fall was in Odeons, which, after their recent peak of 47s., have now come back to 41s. 3d., the loss on the week being 4s. 9d.

A.B.P.C., a more recent feature, are only 4½d. down on the week at 23s., after having been up to 24s. 3d.

Gaumont-British are back to 20s. 6d., and the "A" at 10s., losses of 4½d. and 10½d. respectively on balance.

British and Dominion 12s. shares, in which there has been considerable gambling of late, fell back 2s. 6d. to 20s. 6d. Moss Empires lost 9d. at 40s., Sound City 6 per cent. pref. 6d. at 15s. 9d., and Stoll 3d. at 14s. 1½d.

The main bright feature was a recovery in P.C.T. issues, the 10 per cent. pref. being 7½d. higher at 35s. 4½d., and the "B" pref. 9d. up at 30s. 9d. British Lion recovered to 12s. 7½d., a gain of 7½d., while Capital and Provincial News at 5s. 3d. were 3d. up.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/-	— -/3
Assoc. Brit. Pic. Corp. 5/- Ord.	23/-	— -/4½
,, 6% Pref.	26/9	+ -/6
,, 4½% Debs.	£105	— 10/-
A.P.P.H. Ord.	27/-	— -/1½
Brit. & Dom. Films (12/-)	20/6	— 2/6
Brit. Lion 7½% Pref. 10/-	12/7½	+ -/7½
Capital Prov. News 5/- ..	5/3	+ -/3
Cine. Television Dfd. (6d.)	10/6	—
Dufay-Chromex 5/- Ord.	3/10½	— -/1½
Gaumont British Ord. 10/-	20/6	— -/4½
,, "A" Ord. (5/-) ..	10/-	— -/10½
,, 5½% 1st Pref. ..	22/-	—
,, 4½% Debs.	£104	+ 5/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£105	+ £1
Kinemas (5/-) Ord. ..	8/9	—
Mde. Tussaud 1/- Def. ..	2/4½	—
,, £1 Prefd. Ord. ..	21/3	—
Moss Empires £1 Ord. ..	40/-	— -/9
,, £1 Cum. Pref. ..	23/-	— -/1½
Odeon 5/- Ord.	41/3	— 4/9
,, 6% Pref.	25/9	—
,, 5% Debs.	£104½	— 10/-
P.C.T. 10% Cum. Pref. ..	35/4½	+ -/7½
,, 7½% "A" Pref. ..	31/3	—
,, 7½% "B" Pref. ..	30/9	+ -/9
,, Const. 7% Pref. ..	28/-	+ -/3
Scophony (5/-)	4/4½	— -/2
Sound City (Films) 6% Pref.	15/9	— -/6
Stoll Th. Corp.	14/1½	— -/3
Twentieth Cent. Ord. (5/-)	1/7½	—
,, 6% Pref. (10/-) ..	4/1½	—
Union Cinemas Ord. (5/-)	—	—
,, 1st Pref.	21/9	—
,, 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

NEW PRIVATE COMPANIES

Clifton Cinemas (Trowbridge), Ltd.—Registered January 11. Capital, £100 in 100 shares of £1. To acquire the New Kenenia, Trowbridge. The directors are Sidney W. Clift, 2, Moor Green Lane, Moseley, Birmingham; Wm. W. Turner, Station Road, Northfield, Birmingham; Mrs. Mary J. Parsons, 39, Dorset Drive, Edgware, Middlesex. Solicitors: Rollason Clift and Co., Birmingham. Registered office: 16, Devonshire Road, Handsworth, Birmingham.

Regis Entertainments, Ltd.—Registered January 10. Capital, £100 in 100 shares of £1. Theatre, kinema proprietors, etc. Solicitors: Hart Leverton and Co. Registered office: Princes House, 190, Piccadilly, W.1.

Anglo-Amalgamated Productions, Ltd.—Registered January 15. Capital, £1,000 in 1,000 shares of £1. Objects: film producers, manufacturers, editors, printers, distributors and renters, kinema proprietors, etc. The first directors are Nathan Cohen, 136, Grosvenor House, Park Lane, W.1, director of Regal (Kettering), Ltd.; Stuart Levy, Churchgate House, Cookham, Maidenhead, director of Atherley Cinema (Southampton), Ltd. Registered office: National House, 60-66, Warden Street, W.1.

GLOUCESTER C.C. SUNDAY TERMS

½d. per Seat and No Limit

Gloucestershire County Council has ignored the protest of the Bristol branch against any alteration in the terms of the charity contribution imposed for Sunday opening and has decided to adhere to their proposal to do away with the maximum charge per performance.

The charge of ½d. per seat will still be maintained, but the 30s. maximum will be removed and the charge imposed on the whole of the seating capacity of the house.

The smaller houses may find little, if any, difference, but some of the big theatres will have to pay a much larger amount.

About half the kinemas in the county will be affected.

EAGLE-LION U.S. PUBLICITY

A.M.P.P. Executive Appointed

Eagle-Lion, Inc., has appointed Col. Jock Lawrence as representative for Public Relations for Publicity and Exploitation in the U.S. Mr. Lawrence was assistant to the president in charge of Press relations of the Association of Motion Picture Producers.

He has been newspaper reporter and magazine writer, and in the publicity departments of RKO-Radio and Paramount of America. He joined Goldwyn in December, 1934, as publicity director. In 1938 he became production executive to Goldwyn. In 1940 he joined the A.M.P.P.

TOP LINE STARS

Exclusive to Present "Topper"

E. Carreras is to present to the public the Hal Roach production, "Topper," to be Trade shown at the Gaumont-British Theatre on Tuesday, January 30, at 11 a.m.

Cary Grant, Constance Bennett, Roland Young are only a few of the galaxy of stars in this fast-moving photographic masterpiece, filled with side-splitting laughs.

This outstanding production is one which will, it is anticipated, be appreciated by every member of the public and consequently is worth the earnest consideration of the exhibitor.

A cheque for £59 was handed to the Stead Hospital, Redcar, as the result of a show provided by T. Thompson, managing director of Thompson's Enterprises, at the Regent, Redcar.

S. & E. LANCS PRAISES SCOTS

Approach to M.P.s on Trade Problems

QUOTA questions were discussed by the committee of the S. and E. Lancs branch on Friday. Members spoke in terms of high commendation of the action of the Scottish branch in sending telegrams to Scottish M.P.s asking them to assist the Trade as far as they could. Coun. W. Woolstencroft presided.

COUN. J. C. WHITAKER introduced the discussion on the General Council report. He said that every complaint on behalf of exhibitors in relation to quota difficulties seemed to be ignored by the Board of Trade. Cases of hardship did not appear to receive any consideration.

Scotland's Example

The action taken by the Scottish branch in acquainting their M.P.s of the position was certainly viewed sympathetically by the whole of the General Council Pressure ought to be brought on M.P.s to take a greater interest in the trade.

In his own constituency, Coun. Whitaker added, the M.P. had offered resistance and had requested to be informed of trade problems and troubles. Where redress was called for he had stated his willingness to bring complaints to the notice of the proper authorities.

C. LITTLER remarked that, according to the law, the renter was under an obligation to acquire a certain number of films, not necessarily to sell them, whereas exhibitors were compelled to show British films up to a certain percentage. That was where the unfairness lay. It cost the old Manchester branch £500 to fight the Quota Act.

Reissues Not Popular

W. W. LLOYD (Oldham) asked why more latitude should be allowed renters than exhibitors. Some pictures ranked for double and treble quota, but exhibitors had to work on the basis of the length of the picture against the number of times it was shown. Some of the old pictures which had been reissued and which ranked for quota were not a box-office success. The public did not like them.

"There is no other business in the world which is compelled to sell second-class goods as first-class," exclaimed ARTHUR PEEL.

Another member of the Committee pointed out that if an exhibitor found he could not comply with the quota and stated his case in detail to the Board of Trade it was not likely he would be summoned.

Tell M.P.s

J. J. MCCRACKEN referred to the suggestion that there should be a paid chairman of the Legal, Parliamentary and Finance Committee, charged with the duty of keeping Members of Parliament fully informed on kinema Trade matters.

Coun. J. C. WHITAKER thought exhibitors in other parts of the country should contact their M.P.s as the Scottish branch had done. It had been suggested that a letter should be sent to the Board of Trade expressing regret at the continued ignoring of Trade opinion.

At the suggestion of A. PEEL it was decided to send a letter to Sir Alexander King expressing pleasure at the action taken by the Scottish branch.

Managers' Section

Concerning the proposal to form a Managers' Section of the C.E.A., questions were asked to elucidate the intentions of the sponsors. It was stated the C.E.A. would be the godfather of the section. If at a later date it was decided not to proceed with the venture, there was a possibility there might be repercussions at the Board of Trade. Exhibitors were reminded that the Wages Council Bill was now going through Parliament.

N.A.T.K.E. Threat

The Manchester secretary of the N.A.T.K.E. sent a letter intimating that the union proposed to oppose applications for Sunday opening licences until their claims in respect of Sunday pay and conditions had been dealt with.

The CHAIRMAN said there had been negotiations between the Manchester and Salford branch and union, the outcome of which was awaited by the branch. He did not understand why the union should send this notification.

Catering Wages

A sub-committee, comprising J. J. McCracken, J. Brearley, W. H. Ellwood, —. Williamson, —. Baxter and —. Cowan, was appointed to examine the draft catering wages agreement. The sub-committee will meet on January 25.

Annual Meeting

Arrangements for the annual meeting, to be held at the Grosvenor Hotel, Manchester, on January 26, were advised. The Committee decided to recommend the re-election of Coun. W. Woolstencroft as Chairman; Coun. J. C. Whitaker, Vice-Chairman; and H. Lyons, hon. Treasurer.

PATHE AT LEEDS

Downing Succeeds Schofield

Owing to reasons of health Bernard Schofield, who has been Pathe branch manager in Leeds for many years, has asked to be given a lighter appointment, and as he now resides in Blackpool, W. Moffatt has appointed him special representative covering the Blackpool and surrounding districts, in association with his old friend and colleague, Herbert Crossley, manchester branch manager. Mr. Schofield's many friends in Yorkshire and elsewhere will wish him a speedy return to robust health and the best of luck in his new sphere.

S. F. Downing, who, during the period of Mr. Schofield's indisposition, has been acting branch manager, is now confirmed in this position. He has been the Sheffield representative for Pathe and A.B.P.C. for some 17 years and therefore obviously needs no introduction to the Yorkshire trade.

Recently **C. W. Scott-Buccleuch**, A.B.C. supervisor in the S.W. London area, was transferred to the South Midlands area, and before leaving was presented by the S.W. London theatre managers with a leather brief case, a couple of bottles of whisky and a silk kerchief. Now, though he has only been on the territory about a month, the managers in the area have presented him with a handsome oak clock as a Christmas gift.

George Benson, manager of the Luxor, Marlowes, Hemel Hempstead, was admitted to the West Herts Hospital on Monday (January 15) suffering from bronchitis. His many friends in the Trade will be glad to learn that he is making good progress.

H

NEW CHAIRMAN OF S. WALES

F. Kelsall to Preside in 1945

REPRESENTATION by delegates to General Council led to discussion at the annual meeting of the S. Wales and Mon. branch. It was eventually decided that there should be no reduction in the numbers eligible. Joseph Morgan presided over a large attendance.

At the outset the retiring chairman reviewed the past year and thanked the members for their confidence. He also paid a tribute to his fellow officers, including the Secretary (W. J. Fouks) for their loyalty and assistance.

F. Kelsall was then duly installed chairman for the ensuing year, with A. J. Withers (Bargoed) the only nominee as vice-chairman.

A Treasurer's Record

Giving his annual report on the statement of accounts, ARTHUR B. WATTS, who was re-elected hon. treasurer for the 28th year, said the financial position showed a very happy state of affairs—so different to what it was in their infancy, when they generally revealed a deficiency.

The report was adopted, and on his motion, seconded by W. BERRIMAN, the branch voted the usual ten guineas to the C.T.B.F.

Delegates

It was unanimously decided that the chairman and vice-chairman be two of the delegates to the General Council. The matter of deciding whether the number to go to London should be increased from four to six was reached. W. PRICE (Tredegar) said his committee (Workmen's Hall) had given him instructions to protest against the proposal to send six. They considered it a waste of time and money. He, personally, considered that to increase the number was a reflection on the four they had previously appointed. He had found that for the whole of the country the average was only three. "My committee thinks it is a ridiculous suggestion, and I have been given instructions to move that there shall be no increase," he added.

W. HYMAN (Swansea) seconded.

Circuit Policy

ARTHUR B. WATTS remarked that they knew that the circuits were appointing as many as they could, and they had a very large representation. The time might come when the independents might also need to exercise every vote.

The Scottish exhibitors had been sending down two delegates, owing to the inconvenience of travel, but they had come to the conclusion that they would have to send more.

T. E. MERRELLS (Swansea) moved an amendment that the number be increased to six, and J. MEREDITH JONES (Nantymoel) seconded.

W. PRICE said Arthur Watts's argument was that in view of the weight of the circuits it was necessary that they should increase their representation. During the past year he had not heard one report that had told them, apart from the Monopoly report, that they had suffered because of having insufficient representation. "If we want a fight," he added, "I think we would do well to save our money, because we might want it for a fight with Wardour Street."

The Six Appointed

The amendment that the number be increased to six was carried with only five dissentients. Seven nominations had been received for the four places (other than those of the chairman and vice-chairman), and on a ballot the following were declared elected: W. Berriman (Pontypridd), C. Isaacs (Bridgend), T. E. Merrells (Swansea), and Arthur B. Watts.

Committee for 1945

The following were elected to serve with the officers on the executive committee: Arthur Morgan (Blaenavon), W. Hyman (Swansea), W. Lewis Smith (Mountain Ash), J. E. Taylor (Merthyr), J. M. Jones and H. Jones.

Other appointments were: Trustees, W. Berriman, F. A. Cann (Bargoed), B. A. Lobley (Barry); General Purposes Committee representative, W. Berriman (re-elected); and auditors, R. H. March, Son and Co. (reappointed).

The L.F.P. Chairman

B. A. LOBLEY gave a report of the proceedings at the last General Council meeting, and W. BERRIMAN, in supplementing, referred to the proposal to appoint a permanent salaried chairman of the Legal, Finance and Parliamentary Committee, to conduct the affairs of the Trade in Parliamentary circles. He thought it was a matter of such importance that it should be discussed at a special meeting of the branch, so that delegates should have their instructions before the next General Council meeting.

Other matters of importance could also be discussed, including the suggestion of a Managers' Association inside the C.E.A.

The meeting decided to adopt the suggestion of a special meeting to be convened by the secretary.

On the motion of W. BERRIMAN, seconded by J. M. JONES, a vote of thanks was accorded the retiring chairman, who suitably responded.

"DUFFY'S TAVERN"

BING AND FOUR SONS IN PARAMOUNT FILM

FOR the first time Bing Crosby is to be seen in a picture with all his four sons. He appears in the big-scale Paramount musical, "Duffy's Tavern," with the boys—Gary, Philip, Dennis and Lindsay—in a special sequence concerning a humorous dramatisation of Bing's life. In the same scenes there also appear Dorothy Lamour, William Bendix, Ray Milland, Barry Fitzgerald (as Bing's father) and Robert Benchley.

The sketch opens with Robert Benchley telling the story of Bing's life to the four boys. In the grand finale of the number Bing Crosby heads a stellar ensemble, made up of practically all the leading personalities at the studio, in singing a spectacular arrangement of the song hit, "Swinging On a Star," from "Going My Way."

Although this is the first time Bing has appeared with all his boys in a film, "Duffy's Tavern" marks the second time the four youngsters have worked before the cameras. They make their bow as screen performers in "Out Of This World," with Eddie Bracken, Veronica Lake and Diana Lynn. The eldest boy, Gary—aged 11—appeared with his father in "Star Spangled Rhythm."

MAKING THE BEST OF THINGS . . .

We are still making progress in the general direction of the time when we can extend our list of those using our cinema and theatre publicity. When we have staff on the same scale as we have ideas—just watch us.

ACE PUBLICITY

Ace Publicity Co., Ltd., 55, Warren St., W.1. Euston 5351

An associate company of Leon Goodman Displays Ltd.

Support for C.E.A. Monopoly Report

Sussex Reverses Postal Ballot Decision

A POSTAL ballot on the Monopoly Report has reversed the decision of Sussex C.E.A., which at the December branch meeting rejected the C.E.A. recommendations by one vote (20-19). The result—declared at the Sussex C.E.A. annual meeting at Brighton on Wednesday — showed an emphatic decision in favour of the Monopoly Report recommendations by 33 votes to 16.

A. J. SADLER, who has been chairman for the past two years, intimated that he would not be standing for a third year, and spoke of the general regret among the members that Reginald Briggs (vice-chairman) had felt unable to go forward to the chair. Coun. Randolph E. Richards, a former chairman and president of the C.E.A., was then unanimously elected, and for the vice-chairmanship the members' choice fell with equal cordiality upon F. C. Maplesden (East Grinstead).

Tribute to the many services rendered to the branch by Mr. Sadler were paid, particularly in regard to his work on labour and man-power problems. In order that he may continue this important work as well as his other activities in the members' interests, it was resolved to create a new office—public relations officer of the branch—and, on the proposition of G. C. H. DICKER, Mr. Sadler was unanimously appointed.

Sympathetic reference was made to the recent serious illness of Mrs. Sadler, who is now out of hospital and making steady progress, and the good wishes of the members were extended to both Mr. and Mrs. Sadler.

Reginald Briggs was reappointed as hon. treasurer; delegates to General Council, Coun. Richards and Mr. Dicker were reappointed; A. J. Sadler and Geoffrey Foster were added to the branch executive; and other officers were all re-elected. Special tribute was paid to the secretary (Arthur Daniels), who was warmly thanked.

Conciliation board matters were discussed at the meeting, and the branch representatives appointed were Coun. Richards, F. C. Maplesden, A. J. Sadler, Dan Benjamin, Geoffrey Foster and Hubert S. Chambers.

Harry Jacobs was again elected to represent the Sussex C.E.A. on the Council of the Brighton and Hove Chamber of Commerce, and with Mr. Benjamin and Mr. Sadler was thanked for their successful efforts through the branch on behalf of the Cradle Benevolent Fund.

The thanks of the C.E.A.-L.F.P. for the Sussex branch cheque for £186 realised by the recent kinema ball at the Regent, Brighton, were expressed in a letter from Ralph C. Bromhead and read to the meeting by Mr. Sadler. He thanked the officers and members for their great help in organising what became an outstanding annual event in Brighton.

We regret to announce the death of Mrs. Annie Harrison Webb, the wife of George F. Webb, a director of the New Prince's Cinema and youngest daughter of the late Sidney Moorhouse. Besides her husband she leaves two daughters, Gwen and Jean.

N.A.T.K.E. Alleges "Dictation"

J. Arthur Rank as Conciliator

ANOTHER studio dispute between producer and the N.A.T.K.E. broke out last week at Denham Studios on the interpretation of certain clauses in the weekly agreement signed by both producers and the union and adopted in all studios.

In an endeavour to find a working arrangement agreeable to both parties J. Arthur Rank met the president and general secretary of the N.A.T.K.E., R. Finnigan and T. O'Brien, when the problems were frankly discussed.

A statement made on behalf of the union that the producers wished to dictate to the union who should represent it in labour negotiation was disputed by an official of the Producers' Association, who said that the procedure adopted was that of the agreement duly signed by representatives of the union as well as of the B.F.P.A. Modifications could, of course, be introduced by mutual arrangement, but these would be no part of the agreement already signed.

Another difference between the parties was whether the afternoon break should be a half hour or two separate quarter-hours, but this has been amicably settled. This question was important as it affected overtime arrangements.

"SEVENTH VEIL"

Albert Hall Reconstruction

This week Muir Matheson is conducting the London Symphony Orchestra in a replica erected at Riverside of the Albert Hall, where Ann Todd appears as a pianist of world renown.

An outstanding cast, in addition to James Mason and Ann Todd, includes Hugh McDermott, Herbert Lom, David Horne, Manning Whiley, Yvonne Owen and Beatrice Varley, with Albert Lieven in a strong romantic part. Compton Bennett is directing.

Progress on "Rendezvous"

The de Grunwald-Two Cities unit, Islington, last week was securing some intimate action, in contrast to the set-up at Denham, where, on one of the biggest stages, a battle-scarred American bomber is waiting to "work" in some of the most exciting scenes in the film.

One of the brightest scenes last week took place in an R.A.F. mess room, where the action was brilliantly kept moving by Anthony Asquith, with the various R.A.F. characters headed by Johnny Mills, giving their interpretation of "not a dull moment." Rosamund John also appeared in scenes with Felix Aylmer and the remarkable new screen personality, Bonar Colleano. Douglas Montgomery as Johnny Hollis, American pilot, had some important action played with Tryon Nichol as his Colonel and friend.

SALLY GRAY, signed by Two Cities on a long term contract

"CARNIVAL"

Two Cities Production

Sally Gray will star in the new Two Cities' production "Carnival," adapted from Compton Mackenzie's colourful novel about the life of a dancer. John Sutro is to produce, with Stanley Haynes directing.

Further casting is in progress, and the film is due to go on the floor at Denham around the middle of February.

A new Two Cities production, "Beware of Pity," has been scheduled to go on the floor about the middle of February. The story has been adapted by W. P. Lipscombe, who is also producer, and Elizabeth Barron, from the Stefan Zweig's novel of the same name.

Sir Cedric Hardwicke and Lilli Palmer are mentioned as stars.

Mediaeval Castle Set

The set this week of the new Powell-Pressburger production "I Know Where I'm Going" was a reproduction of the mediæval Moy Castle on the Island of Mull, cleverly carried out by Alfred Junge, production designer, from photographs he took up on location in the Hebrides.

Moy Castle is the former seat of the Macleans, and was actually the scene of the feud between the clans of Maclean and Macneil—a historical fact which is perpetuated in an exciting way in the modern story of the film. For the purpose of the film story, Moy Castle contains a stone on which is written an ancient curse laid upon the clan of Macneil by the clan of Maclean.

Taking part in the shooting this week were Wendy Hiller, Roger Livesey and Pamela Brown.

YEHUDI MENUHIN FOR GAINSBORO'

Sound Track for Paganini Film

YEHUDI MENUHIN, famous violinist, has been signed to supply the sound track of "The Magic Bow," which will go on the floor shortly after "The Wicked Lady," which is due on the floor within the next few weeks at Shepherds Bush.

Bernard Knowles, who recently completed his first directorial assignment, "A Place of One's Own," will direct this film with its strong musical background. Andrew Mazzei, creator of the superb sets used in "Madonna of the Seven Moons," will again be responsible for this picture with its locale in Italy. R. J. Minney, who is producing "The Wicked Lady," will also produce "The Magic Bow."

Big Cast for Arliss

An outstanding cast has been signed for the new Gainsborough production, "The Wicked Lady," shortly to go on the floor at Shepherds Bush. It is a costume piece with settings about the period of Charles II, and is the story of a woman of noble birth who turns to highway robbery and murder.

Leslie Arliss, who wrote the script, will be directing, and R. J. Minney is the producer.

The cast announced so far includes Margaret Lockwood, James Mason, Patricia Roc, Michael Rennie, Felix Aylmer, Enid Stamp-Taylor, Beatrice Varley, Amy Dalby and Diana King; more names are to follow in due course.

B.F.P.A. Considers Studio Needs

Subscription Increase

Equipment needs of British studios were considered at the monthly meeting of the British Film Producers' Association on Wednesday, January 17.

A report of a sub-committee, which has been considering the publication of a technical book on film production, was received and noted.

Approval was given to a proposal for an increase in the basic subscription to the Association.

Affiliation to the British Employers Federation was reported, and representatives on that body and various sub-committees were appointed.

SPECTACULAR SETTING AT DENHAM

BERNARD SHAW'S version of "Cæsar and Cleopatra" reaches its climax in set construction this week. The set itself, evolved by Gabriel Pascal in conjunction with art director John Bryan, depicts the Long Boat lying in the Royal Harbour at the foot of the long flight of steps leading up to the Palace of Alexandria. At the left of the steps lies the Market Place and the Jewish Quarter.

Down by the Long Boat Cæsar's (Claude Rains) guard awaits the command from Rufio (Basil Sydney) to embark. They are on their way to the battle in the Pharos. Cæsar appears and passes down the steps, which are lined on both sides by his bodyguard, stalwart Roman warriors. Cleopatra (Vivien Leigh) follows Cæsar and goes forward to the top of the Royal Harbour steps and stands waving her scarf in farewell.

Those on call this week were: Vivien Leigh, Flora Robson, Stewart Granger, Basil Sydney, Cecil Parker, John Laurie, Michael Rennie, Ronald Shiner, John Bryning, Charles Victor, Charles Rolfe, and Don Kenito.

"WALTZTIME"

Stein to Direct Big Musical

"Waltztime" is the title of the next British National subject which goes on the floor on Monday next with Paul Stein directing and music by Hans May. Stein, who made that all-time British box-office success, "Blossom Time," has a similar subject to handle in this story, set back in the early part of last century.

It tells of a Princess who, when she becomes Queen, bans the new dance craze, the waltz, throughout her kingdom.

An outstanding list of star names is being assembled for the numerous singing rôles in the production, and the picture gives promise of being a spectacular all-star musical of a type that will appeal to all kinds of picturegoers.

This week sees the completion of British National's newest Mother Riley subject, "Old Mother Riley at Home," at Elstree, with Oswald Mitchell directing.

With the release of the first of the Sexton Blake series, "Meet Sexton Blake," comes the news that John Harlow is busy writing another Blake adventure for early production at Elstree.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM
ERNEST • F • MOY LTD.
CAMDEN TOWN, LONDON N.W.1. PHONE GULLIVER 5461

"A FARCICAL PROPOSAL"

New Manager's Section will not Work says Pember

SPEAKING at the annual dinner of the Scottish branch of the Cinema Managers' Association on Sunday last, W. L. Pember, acting general secretary, said the C.E.A. proposal to form a section for managers was too farcical for words. Even the coal owners who tried to foster the development of company unionism among members never dreamed of organising them as a section of the Coalowners' Association.

It won't work. It can't work, Mr. Pember went on. It's like suggesting that the Labour Party should become a section of the Tory Party. The managers have already shown, by refraining from joining the Federation, that they don't want to have any truck with an organisation sponsored by the employers. Mr. Fuller knows this as well as I do. It is simply another stalling tactic to delay recognition of the C.M.A., which many C.E.A. members probably realise is ultimately inevitable.

The employers want to postpone that as long as possible. They would postpone it for ever if they could. And that is why I think they will at least have a try to get this new section going.

Slow Extinction

This, I imagine, is how those who favour the proposal look at the matter. By automatically including in the proposed new section all the nominee members, and paying their subscriptions for the first year or two, they hope to ensure for that period of one or two years the existence of at least the facade of a managers' organisation. In that time, they hope, the C.M.A. will lose heart and die. They probably realise that most of the conscripted members would not pay the subscription when the C.E.A. ceased to do so, and then of course, the managers' section could be wound up. The pre-war *status quo* would be restored. If, however, the scheme failed and the C.M.A. was still in existence, well, at least they would have delayed recognition for another year or two.

As you will have noted, two of the C.E.A. branches have already voiced their doubts about the scheme. I believe the scheme will cause a good deal of heart-burning in the C.E.A. branches before—if ever—it is adopted.

Counter Moves

We have notified the T.U.C. of this latest development, and until we have received their advice, it would be premature for me to forecast the probable counter moves that we shall make. It may be that, as a result of what is going on behind the scenes, the scheme will be dropped. Let us hope so.

We would prefer to co-operate with the C.E.A. in reaching a final settlement of the whole problem as regards the managers; but if they leave us no alternative but to fight, then fight we must.

The struggle may be relatively short and easy, or it may be long and hard. We must do all we can to persuade our non-member colleagues of the necessity and the justice of our battle. The stronger we get—and our influence is growing with every passing week—the shorter will be our struggle, the nearer the day when our cause will triumph.

Continued at foot of next column

Continued from page 3

ATTENDANCE OF CHILDREN AT S.O.

condition upon the licence which compels exclusion of an under sixteen unaccompanied when an A film is being screened. The advantage to be gained would appear, therefore, largely illusory.

There is little likelihood of the 16-year-old division line being lowered so far as the A condition is concerned, and it would appear that the resentment of working lads of 16 at being excluded must remain.

It may be that when the war ends and fuller lighting and better later transport is provided a later opening and closing hour on Sundays may alleviate the situation so far as afternoon attendance is concerned. If, however, the resolution on child attendance on Sunday extends over the whole of the opening time, parents accustomed to take children to kinemas on Sundays will have something to say in protest.

Ealing Starts "Ghost" Omnibus

WORK on the new Michael Balcon production, "Dead of Night"—an omnibus of ghost stories, started this week. Individual stories are to be directed by ace-team Cavalcanti, Basil Dearden, Charles Crichton and Robert Hamer.

Shooting was on a golf-course location exterior, with Basil Radford and Naunton Wayne featuring as a couple of golfers whose friendship comes to grief when they both fall in love with the same girl They decide to play a match, the winner to take the lady as his bride. The episodes develops a supernatural theme but for a humorous angle, otherwise the film is mainly concerned with the macabre. Naunton Wayne becomes a "ghost"—a lively and somewhat unconventional ghost, whose pranks leads his erstwhile partner a dog's life.

"Dead of Night" will boast one of the strongest casts ever assembled for a British film. Full details are not yet available, but two important names are Roland Culver, who plays the host at a house where strange things happen, and little Sally Ann Howes, who will feature in an episode based on the notorious Constance Kent murder case of the 'sixties.

"Johnny Frenchman" Completed

With Patricia Roc and Paul Depuis featuring in tender love scenes as a young Cornish girl and her French husband, Michael Balcon's spectacular drama-romance of Cornish-Breton entente, "Johnny Frenchman," was completed, under director Charles Frend, at Ealing this week.

FOR ESSENTIAL LIGHTING

use

Osram

THE WONDERFUL LAMP

It pays always to use a good reliable lamp. Install OSRAM for dependable service.

Made in England. *A G.E.C. PRODUCT*

Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

Camp Kinema Encroachments in South West

A LONG discussion on Army kinema encroachment occurred at the meeting of the Devon and Cornwall Branch, on the suggestion of the Chairman (Leslie G. Hill). It was decided to defer further discussion regarding Service kinemas until the next meeting

Some discussion arose over the question of camp kinemas, and followed complaint made by a North Devon exhibitor respecting shows in a R.A.F. camp which he claimed to be only 1½ miles from his theatre.

The CHAIRMAN said the matter had been aggravated by requests to put in kinemas at other camps, and the argument being used was that even if civilian kinemas were only half a mile from the camps the Services were entitled to have their own. The line taken was that the two-mile bar should operate except with the express consent of the kinema concerned. Even in such cases the Association would appreciate being consulted first.

The CHAIRMAN said so far as his kinema was concerned it was only on Saturday nights that anyone was turned away, and he took the view that until his place was unable to cope with the business he was sticking to the two-mile bar. Unless they did stand out there was a likelihood of camp kinemas being retained after the war.

T. BUROW stated that he and another exhibitor in Tavistock had raised no objection when the Army authorities announced their intention of showing certain entertainment films in the Town Hall at Christmas. Since then there had been further requests for shows in barracks in the district, and he thought it time a stop was put to it. Although an officer told him they had been having kinema shows in barracks since the war started, it was the first he had heard of it.

"Playing at Kinemas"

Another member who said he had known what it was to be in a camp, suggested that some of the trouble was caused by entertainment officers being appointed who had to justify themselves and were "playing at kinemas with the country's money." Many civilian exhibitors could not obtain the replacements they wanted for their businesses, but the Services seemed able to do so. He agreed they should try to co-operate with the Services where the need arose, but the point did the need arise where kinemas were within easy reach of camps. There were many tired warworkers who would like a kinema next door to them instead of having to go by 'bus and then queue up.

Regarding the R.A.F. kinema in North Devon, it was definitely less than two miles from that of the exhibitor who had complained, but the renters had refused to give him a "bar." Why the renters should be so sensitive about that case he did not know, but he hoped the branch would give the matter serious attention. The branch should under no circumstances agree to waiving agreements already made.

David Coplan, managing director of United Artists arrives with Will Hay at the gala premiere of David O. Selznick's film SINCE YOU WENT AWAY, when over 400 celebrities attended

SOUTH MIDS SUCCESSFUL YEAR

SOUTHERN Midlands branch C.E.A. had before it a satisfactory report of the year's work with a credit balance on the accounts.

Receipts were £497 1s. 1d. and expenditure £361 19s. 4d., leaving a balance to be carried to reserve of £135 1s. 9d. It was decided to invest £250 from current account in Government securities. The membership of the branch is 138 and there are no members in arrears.

The Chairman, D. C. Walls, who was later re-elected to the chair, drew the attention of members to the Assistant Secretary's (F. J. Brown) silver jubilee of service to the Association and invited members to contribute to the testimonial being organised.

A. J. Gale was unanimously elected chairman and R. Chelham treasurer, Coun. L. Salmons, H. D. Pascoe and W. Southan Morris were elected trustees.

A ballot to fill two vacancies as delegates to the General Council gave R. Chelham 26 and W. H. Thompson 15 votes. The chairman is *ex officio* a delegate. The former will serve upon the General Purposes Committee.

The branch's committee was elected as follows: N. A. Ayres, C. E. Attrill, R. H. Dewes, K. Jones, S. K. Lewis, E. Lundy and H. W. Trengrouse.

The secretary was instructed to write a letter of protest to the Watch Committee of the Northampton Town Council against their decision to prohibit children under 16 from attending kinemas on Sunday afternoons.

"WILSON" CREATES CHARITY RECORD

A sum of £10,019 has been raised for Toc H welfare work in India and Burma, by means of the gala premiere of "Wilson," at the Odeon Theatre, Leicester Square.

This sum is by far the highest yet realised by a charity première held in the West End of London, and everyone connected with the première is delighted by the superb result, which was officially announced by the Earl of Clarendon. All expenses were met by Mr. Rank and the Odeon organisation so that the entire proceeds could be devoted to the very worthy fund. An all-out effort was urged by John Davis to ensure that the première was given the best possible presentation, and this effort was undoubtedly made by everyone at the theatre, under the leadership of W. H. Thornton.

SOUTH WEST APPROVES MONOPOLY REPORT

First-run Independents Starred by Circuit Bars

MEMBERS of Devon and Cornwall branch of the C.E.A. unanimously approved the acceptance of the C.E.A. recommendations on the Monopoly Report when it again came before them at the annual meeting at Plymouth.

THE CHAIRMAN (Leslie G. Hill) recalled the postponement until that day in order to give everybody a further chance of discussing it, but said that since then there had been a General Council meeting at which a compromise had been reached. It was possibly true they had "watered down" the report, but in rewording it they had tried to make it acceptable to all sides.

Independents, he said, were dependent on the circuits as they were dependent upon independents, and, in his opinion, it would be fatal for either of them to dissolve partnership. That did not mean they were always going to give way to the circuits or their point of view.

Monopoly Menace All Round

No Government could afford for the kinema Industry to be carried on at the direction of one authority. On the production side pictures could be made which might be at variance with our national characteristics, but Mr. Rank was too much of a statesman to do that. The conditions which existed today might not always exist, and where control was centralised there was no knowing what might happen in the future.

Renting practices had been introduced since the formation of Eagle-Lion that would be even obnoxious to the Americans, and on the exhibition side they knew the greatest opposition came from Odeon, Gaumont-British and A.B.C., who claimed to have first choice of films being made. But were they? They heard evidence in General Council that big first-run houses were being starved simply because of the buying power of circuits operating many miles away.

Then they came to the last part of their Industry which had not yet been seriously discussed, but would in future come more to the front—parts, new machines, replacements. That octopus stranglehold was just coming into evidence. In certain circumstances it was difficult to get replacements on service contracts. Was that good for their business?

He ventured to say that those who were most against any form of Government or State control would be the first to come to them in perhaps a year's time unless individualistic monopoly was curbed. He hoped the compromise arrived at in Council would be the means of settling so far as the Association was concerned some of their disputes, and enable many independents to remain a unit of the C.E.A.

Support for Amended Tribunal

W. FARRANT GILLEY said he had been an objector to the Tribunal, but was now satisfied that the watering-down from a Tribunal to an Arbitration Board was the right thing.

MAURICE PRINCE thought the point to be borne in mind was that as long as they had an authority to whom they could go if occasion arose, and that authority had not the right to interfere with them, they were in a very strong position. Although the Monopoly Report might not give them more or cheaper films, it might give better films, and should be regarded more in the nature of an insurance policy against worse befalling them rather than a remedy for anything they had had to put up with until now.

Answering T. Burow, the CHAIRMAN said the Arbitration Board was an insurance by which they could get finality to any negotiations they might have with any other sections of the Trade.

The SECRETARY (C. H. Rundle) pointed out that it would be almost a similar way of forcing a decision as the British Board of Film Censors had. It was a board set up by the Trade, and there was no Government control about it.

On the motion of W. FARRANT GILLEY, seconded by T. J. R. TAYLOR, who said they had nothing but admiration for the Report, its acceptance was approved.

Officers Re-elected

On his re-election as chairman, L. G. HILL said he felt it was an honour that should go round to every member of the branch. He briefly reviewed the year's work.

M. Prince was again re-elected vice-chairman, but felt it desirable to have new blood introduced; whilst C. H. Rundle was re-appointed secretary and treasurer for the 26th year after suitable tribute had been paid for his untiring efforts in the members' interests.

The Chairman, M. Prince and P. Myott were appointed delegates to the C.E.A. General Council. The former, in acknowledgment, said he felt it desirable that there should be some continuity in that direction as it enabled them to make the voice of Devon and Cornwall heard.

Tributes to the valuable work done by F. J. Brown as assistant secretary of the C.E.A. during the past 25 years was paid by several members, and the Chairman thought he might well be described as "the back-room man" of their organisation. It was decided that the branch should subscribe £5 5s. towards the Testimonial Fund and recommend all members to send a personal donation.

KENT'S ANNUAL

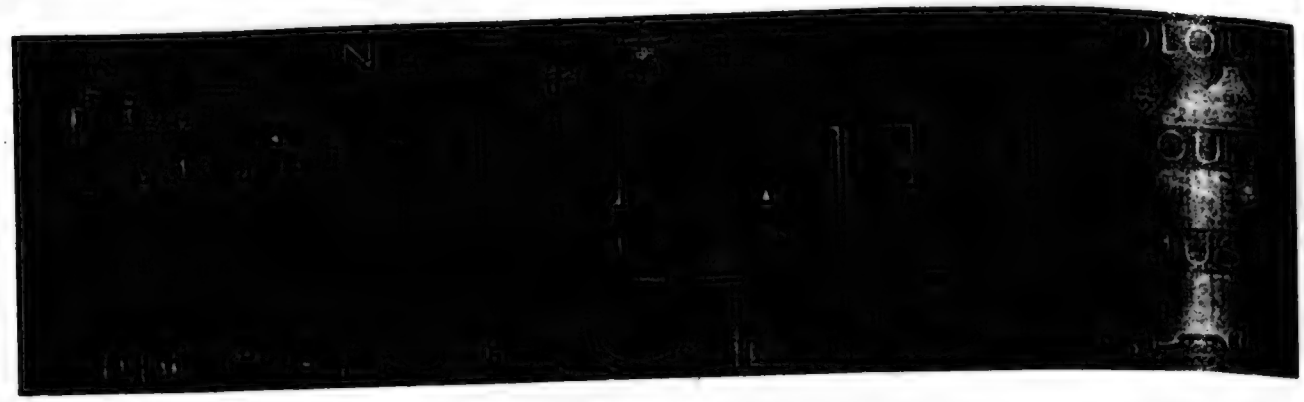
R. V. Crow 1945 Chairman

At last Friday's annual meeting of the Kent C.E.A. branch, conducted as always on friendly family-party lines, Reginald V. Crow was elected chairman, with Morris M. Levy, vice-chairman. Both are veterans in the service of the branch and their election was very warmly received by the members, who celebrated the occasion—which was also the 25th birthday of the branch—at a lunch following the meeting.

The guests at this function included the chairman, vice-chairman and secretary of the London and Home Counties branch—C. G. Bernstein, C. A. Mathes and Arthur Taylor—and the Association solicitor, Norman Hart.

The toast of "The Branch" was gracefully proposed by Mr. Bernstein and was acknowledged by F. B. Salt; the Chairman, R. V. Crow, welcomed the guests, and C. A. Mathes, Norman Hart and Arthur Taylor replied. The Trade Press was toasted by V. A. H. Crawley (Majestic, Sevenoaks), to which the Editor of the KINE. WEEKLY responded.

SOUND SYSTEM RCA



The Observation Window

Emulsion Needs of Science

BACK-OF-SCREEN FIRES

"THE Choice of Photographic Materials for Scientific Photography" was the subject matter of two papers read before the Association for Scientific Photography recently. The first, by H. Baines, D.Sc., F.R.P.S., dealt with the characteristics of photographic materials, starting with the so-called characteristic curve which is not characteristic of the material but only of that material under specifically defined conditions of exposure, processing, drying and densitometry.

LESS well known of the various factors affecting the behaviour, and consequently the choice, of emulsions for specific purposes were considered in some detail; for example, the effect of wavelength of the exposing light on the resulting gamma, the effect of the intensity level of the exposing light on emulsion speed, the effect of the foot of the curve on tone reproduction, etc.

ALMOST all emulsions show both high- and low-intensity reciprocity failure. Thus, at low-light intensities a material which is relatively slow when measured at one-twentieth of a second, but has small low-intensity failure, may prove better than a faster material with high reciprocity failure. This can be overcome by the procedure known as latensification, in which a short exposure is given to the emulsion at optimal intensity, sufficient to give a density of about 0.2, which enables subsequent low-intensity exposures to act at maximum efficiency.

HIGH-INTENSITY failure is in general a much smaller effect; for very brief exposures the fastest materials should be used and development carried to the limit. Emulsions exposed to direct X-rays do not show reciprocity failure. Consideration was also given to the various physical properties of emulsions.

THE second paper was by F. J. Tritton, F.R.I.C., F.R.P.S., and dealt with the practical aspect of the choice of the most suitable commercially available emulsion for a variety of processes. The importance of halation and irradiation in recording films was well brought out by a slide of a square wave trace in which the horizontal movement was very slow, while the vertical occupied only one forty-thousandth part of a second. On a normal type of film the horizontal trace was completely blurred and the vertical one invisible; on the new Ilford 5B52 recording film the light scatter is enormously reduced, and a 50-cycle oscillation in the slow trace became visible as well as the rapid trace.

ATTENTION to the danger of back-screen fires as a result of overheating of transformers or electrical equipment associated with loudspeakers was drawn by Major A. O. Ellis at a meeting of the Devon and Cornwall C.E.A. He advocated exhibitors inspecting such equipment.

A MEMBER said in the safety regulations it was recommended that linings of screens should not be made of an inflammable material. It might be advantageous to do it with asbestos blankets or a similar material.

J. BENSON.

NORTHERN IRELAND'S TRAINING SCHEME

Report of First Year's Work

THE Northern Ireland Training and Supervision Scheme, begun a year ago, is reported upon by its Consulting Engineer, R. Thomson, in a memorandum circulated to C.E.A. North of Ireland members.

The report is as follows:

Since the commencement of my duties, on January 10, 1944, I have paid officially 308 visits to kinemas in the scheme. I adopted the attitude with operators that I was only there to help them in any difficulties, and invited their confidence. Queries, and requests for advice which I am receiving in constantly increasing numbers added to the friendly welcome I receive everywhere, seem to point to the success of the scheme.

There is a very definite greater consciousness in the care of films and equipment among operating staffs, and, of course, I am constantly encouraging even greater care of these very important and expensive commodities.

I have also had the pleasure of helping operators and exhibitors in the matter of electrical and mechanical faults and difficulties with both advice and practical help, and I have also been able to straighten out troubles between exhibitors and equipment and accessory suppliers.

Troubles Treated

Among the many major equipment troubles which I have successfully been able to cure are:—removal of mains "hum" on a modern sound equipment, after lengthy trials by the suppliers to do so; improvement to tonal value of sound by making extensive adjustments; readjusting speakers to cure severe reverberation in auditorium; bringing back to normal the sound equipment at one kinema which had been "improved by several "experts" (the manager's description); noting a wire disconnection inside an amplifier whilst checking equipment, which, had it been overlooked, would have caused closing down that day's performance at least as the kinema has no arrangement for service, and neither the operator or manager have any "sound" knowledge; repairing a fault which was cutting out sound on the operator's monitor speaker; adjusting intermittent movements to cure picture "shake"; lining up rewinder heads; lining up top spoolboxes.

Staff Lectures

Regarding lectures at the College of Technology Belfast, I commenced the practical class to second-year students on October 24, 1944, with a short history of the kinema, then followed lectures on: care of films, with diagrams stressing important points; care of the projector, with diagrams; elements of amplification, with diagrams; symbols, abbreviations, units and prefixes with diagrams.

I am continuing with the syllabus, as suggested by myself, and amplified by Mr. Lodge and Mr. Curran. Periodically I am setting the students a short examination on lectures previously delivered to them in order to gauge how they are progressing.

Practical Demonstrations

With the kind permission of Mr. McDermot, manager of the Classic, Belfast, a visit was paid there on November 21, when approximately 50 students were shown the operating-box equipment and had it described to them.

Mr. Finney of the Windsor, also kindly placed at our disposal the kinema, on December 5, when the operating-box equipment and the power-house equipment was shown and described.

Upon this occasion I was also able to arrange with the British Thomson-Houston Sound Reproducer Company to send their Manchester engineer over to demonstrate personally the sound equipment and projectors.

On November 14 I arranged for a demonstration of the Kalee No. 12 projector. Mr. Lamb, business manger of the G.B.-Kalee organisation and their representative attended at the College of Tech-

Continued in column 2

POOL CARBONS

SHOWMANSHIP
IN WAR TIME
Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

FROM various parts of the country come reports of how showmen introduced the spirit of Christmas into their buinesses, to the delight of their patrons. It has not been possible, owing to space shortage, to describe these efforts in recent issues of the KINE., *but here are a few notes on representative activities.*

Display for RAINBOW ISLAND (Paramount) at the Odeon, South Norwood. Designed and painted by Manager W. H. Raymond

Sutton, Surrey

No Noel in that town is really complete without a children's "do" organised by E. C. H. Rowland, manager of the County Cinema, who has been unofficial: "Father Christmas" to the youngsters for the past 12 years. Despite obvious war time difficulties, he managed this year to distribute 1,500 toys and 1,500 boxes of candy to the sons and daughters of local warriors and to youngsters who had suffered from V weapons, besides sending Christmas trees loaded with similar gifts to three local hospitals. The Mayor and civic leaders gave practical assistance and the local paper splashed the story. Mr. Rowland sends a photo, but unfortunately there is so much detail that it would not reduce satisfactorily.

Birmingham

Eric V. Walls was fortunate in having the film "Christmas Holiday" (G.F.D.), Universal) at the right time, and combined publicity for it with seasonable decorations. In the foyer of the Clifton Cinema, Great Barr, he hung a painting on linen of a fireplace, with Father Christmas's legs disappearing up the chimney, a bag of toys on the hearth, and cards, cordials and a clock (pointing to midnight) on the over-mantel. Film stills masqueraded as pictures on the wall and an actual kerb added an air of verisimilitude to the "cloth." An empty film transit case standing near was labelled with the film title and star name, and over all was a Christmas greeting slogan.

Devon

It is unfortunate that the first photo Ronald Meech has been able to send us is unsuitable for reproduction. Better luck when you get another roll of film, Mr. Meech! It shows Father Christmas (probably the doorman) sitting within a kind of floral bower, with bunting, "snow," a storm lantern and other embellishments around him—not forgetting film stills and bills. Mr. Meech, who controls the Grand, Sidmouth, also took a collection for the hospitals over the holiday.

Despite the cautionary query, "Is your journey *really* necessary?" I fear that before long curiosity will compel me to make the trip to Newton Abbot to see for myself one of those colourful stage settings of which Eddy G. Clifton periodically sends me intriguing miniature water-colour replicas from the Alexandra Theatre.

The latest is a seasonable one for Christmas which Mr. Clifton calls "A White Christmas, and consisted of a "transformation" effect neatly devised out of a very old (semi-transparent) sound screen cut and painted in pale tints of blue and grey, edged with glitter to resemble gigantic icicles, with old gauzes dyed blue and green and hanging like stalactites. Special gelatines in the stage lighting troughs gave an ethereal effect when these cloths (which had to be flown during films) were lowered between performances. Wings of snow-laden trees, bushes and fences completed a fine effect.

As "Snow White" was being shown during the holiday at the Alexandra's sister house, the Imperial, Mr. Clifton made a most attractive model for the film. On a miniature stage he erected a fairyland setting containing the princess, the dwarfs and the witch, and although this caused him a great deal of work, he says that crowds admired it and it was worth while. "I loved doing it," he adds. There speaks the true artist-showman!

Kent

Christmas seems to have struck Kentish showmen with special warmth, for several of them have reported their activities.

As one might expect, Peter Reddaway had a special display (costing less than half a guinea) in the foyer of the Herne Bay Odeon. At the foot of a 9-ft. Christmas tree loaded with gifts stood a 9 ft. x 5 ft. board showing Santa Claus on his reindeer-drawn sleigh delivering tins of films across a snowy waste, the tins bearing the names of renters supplying the theatre, as well as a message of greeting, and the sleigh being labelled "On our way to the Odeon with the year's best films." Mr. Reddaway pays tribute to his secretary for her help in executing this fine show.

At the Bexleyheath Regal, D. Van Gessel erected a large framed panel showing a typical wintry scene of the rolling Kentish Weald with a country church, cottages, frozen ponds, snowmen and all the usual accessories—apparently viewed from an upper window. Evergreens and "snow" surrounded this fine piece of work and a blue top-light added realism.

Another unfortunate photographer who has sent us views we cannot print is S. H. Rowling, manager of the Embassy, Tenterden, the foyer of which he brightened with a 12-ft. tree bearing fairy lamps. For the fourth year in succession he entertained 700 children from surrounding districts to a free show, attended also by the Mayor and Mayoress. Mr. Rowling gives credit to chief operator R. Crosoer and second operator Mrs. Thompson for their part in these activities.

Derbyshire

Having a first-class bill for the holiday season, A. Baylis, manager of the Chesterfield Regal, combined publicity for the films (M-G-M's comedy, "Lost in a Harem," and RKO-Radio's "Show Business") with seasonable greetings and decorations—trees, evergreens, paper garlands (saved from previous years), coloured lights, and so forth. As old material was used for this the cost was nil. We are sorry we cannot print the photo Mr. Baylis sends.

Manchester

Another showman who combined geniality with business was J. B. Wilkinson of the Kingsway, Levenshulme, who very neatly converted a "Canterbury Tale" display into a Christmas greeting notice. He painted it himself and chief operator A. Bedford added suitable illuminations. A picture of the finished work was printed on page 37 of last week's issue.

London

The Trocadero repeated former successes by entertaining nearly 80 Kennington children, most of them with fathers on active service and thus faced with the prospect of a dreary Christmas. A film programme was obtained, ice-cream and oranges were provided, and General Manager Fowler aroused enthusiasm by organising an impromptu singing competition in which ten daring young vocalists vied for Savings prizes. Afterwards, they were given a dinner in the theatre's restaurant. The pleasure given by this excellent scheme can be imagined.

Striking vestibule display devised by Keith B. S. Hann to advertise THE HITLER GANG (Paramount) at the Old Kent Road Odeon-Astoria

Hertfordshire

Seven hundred children were entertained to a free Christmas film show at the Picture House, Rickmansworth, on Tuesday, January 2. The show was a joint effort by the proprietors of the Picture House (S.M. Super Cinemas), M-G-M (who provided the films), and the Rickmansworth Conservative Club. "We entertain the children every year," stated E. O'Neill-Ford, manager of the Picture House. "This year, however, L. V. Walshaw, publicity manager of S.M. Circuit, interested the Rickmansworth Conservative Club in the effort, and the Club donated £28, so that each child could be given a present after seeing the films. American soldiers provided a special treat in the form of ice-cream." The films were specially selected by Mr. Ayres, Film Editor of M-G-M.

STABLEFORD All-Metal—
FINEST LIGHT and SOUND SCREENS
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED,
1, STEBBING ST., LONDON, W.11.
'Phone: Park 7482

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW, C.1
TELEPHONE CENTRAL 5289

PUBLICITY
Girosign Publicity complies with all Government regulations.
Girosign Category Indicator eliminates all bother with interchangeable letters.
Girosign Service system is regular and gives the best results.
Write or telephone for full information.
GIROSIGN LTD.
88 WARDOUR STREET LONDON, W.1
Tel.: GERRARD 3526 3527 2336

Hard Luck

ANOTHER exhibitor to have worked hard on a display is Manager J. W. Bellamy, of the Rutland Cinema (G.-B.), Edinburgh.

Against a cubist background he arranged a series of cut-outs taken from the renter's posters on "Kid From Spain," and though effective as an advertising attraction, the items themselves were so small that they would be undiscernible in our size illustration.

To make effective reproductions, photographs must be contrasting and of objects large and bold enough to show plainly in small pictures.

"Dr. Wassell" and Blood Donors

IN a scene in Cecil B. de Mille's latest Paramount spectacle, "The Story of Dr. Wassell," Gary Cooper, playing the title rôle, makes an appeal for blood for transfusion to the wounded. Mr. James M. Archer, manager of La Scala, Glasgow, decided to give citizens of Glasgow an opportunity to reply, when the picture was screened at his theatre, and in this connection he arranged a special vestibule display.

The Blood Transfusion Service co-operated with Mr. Archer, and 10,000 enrolment forms for blood donors were handed out at La Scala.

The accompanying picture illustrates the display in question, and on the Friday prior to the opening of the film at La Scala a private screening was held for members of the medical profession. Some 600 people were present.

Manager E. W. Davis, of the Odeon-Embassy, Gillingham, was imbued with a similar idea, and with the backing of the Mayor of Gillingham launched his appeal for blood donors.

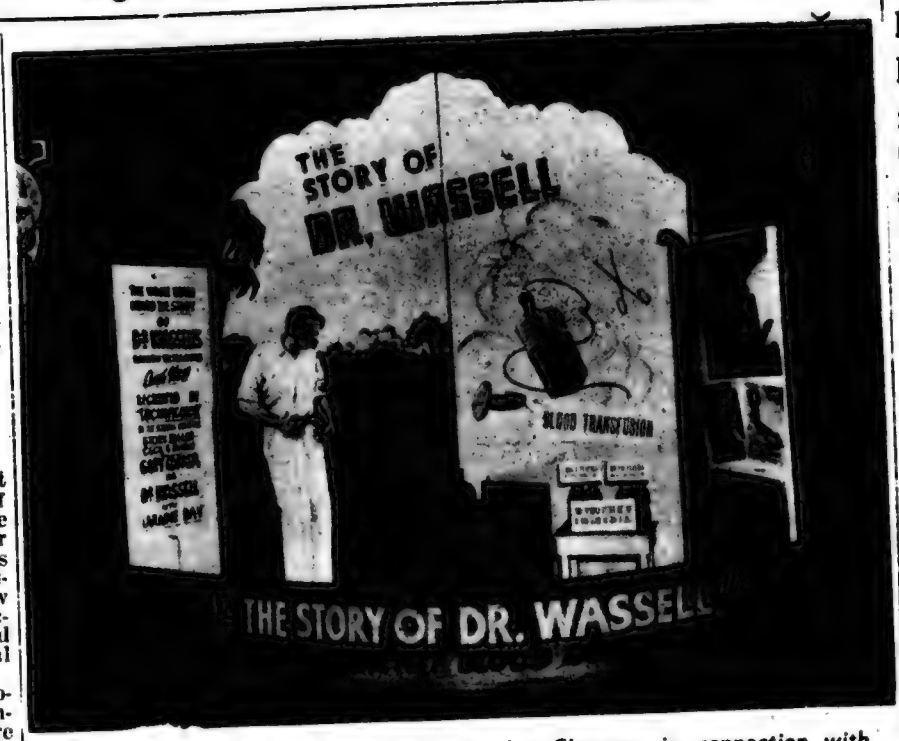
It was widely advertised in the adjacent boroughs, and provided an undisputed success.

His First Attempt

A LETTER received from L. McCollin covering a photograph of the display he made at the Tower, Launceston, for his screening of "Snow White" shows how much time and energy he spent to make this a success.

He made cut-outs from the renter's poster and placed them against a scenic background showing the witch, etc., and by contrast brightened this up by making a large-sized side panel from the old silver paper salvaged from his Christmas tree tub.

This is his first entry into our columns and we congratulate him upon his effort, but unfortunately the photograph is too flat for reproduction.



James Archer's bold display at La Scala, Glasgow, in connection with DR. WASSELL (Paramount), which induced thousands to volunteer as blood donors

Honouring Hendon Heroes

IN connection with the screening of "The Second Battle of London" (G.F.D.) at the Hendon Ambassador, J. H. Hutchison entertained a representative gathering of Civil Defence workers from the Borough, including the Controller and Town Clerk and heads of the various Services. There were nine guests of honour who had been decorated for their outstanding part in the defence of London, but unfortunately a tenth, W.R. Constable J. Harridine, who had formerly been a car park attendant at the kinema, was absent through illness.

In a speech of welcome Manager Hutchison, paying tribute to those who had earned special recognition, pointed out that all those workers who had laboured uncomplainingly and heroically in dangerous situations deserved the gratitude of the community, and called upon the audience to demonstrate their appreciation of those who had saved the capital from extinction.

Achtung!

PREVIOUS to showing "The Hitler Gang," W. E. Fraser, of the Odeon, Redhill, made a magnificent display in a tie-up with the M. of I.'s publicity on German religion, justice and philosophy.

The photograph submitted shows a most interesting exhibit occupying the full width of the foyer and admirably arranged. To do justice to it would need an illustration four columns wide and it is impossible to grant this space under present conditions.

ACHTUNG! ACHTUNG!
HITLER
at the **ODEON** will be
all next week.
COME!
Absence is Verboten!

This notice with a photograph of Hitler was included in the advance publicity. Mr. Fraser is congratulated upon an intriguing and effective tie-up.

Prize Winners in the Exploitation Competition for the "Uninvited"

THE judges have now awarded the prizes in an exploitation contest arranged by S. H. Parsons, the Odeon London theatre controller for the managers in his area on the Paramount picture, "The Uninvited."

A unique feature of the competition was that no prizes were offered, but when the results were placed before John Davis he decided that every entrant should receive one guinea.

The judges were Tony Reddin, director of publicity for Paramount, and W. H. Thornton, of the Odeon, Leicester Square.

The winners were: First, S. Perkins, of the Odeon-Regal, Farnham; second, R. C. Overs, of the Odeon-Friars, Canterbury; and the third W. E. Fuller, of the Odeon-Majestic, Staines, who were congratulated by John Davis at a recent meeting of the London control area.

Statecraft

I RECORDED on November 16 how General Manager Maurice Cheepen, of the Kilburn State, turned to good (publicity) account the news that L.A.C. Herbert ("Bunny") Dean, who in days of peace used to work the "lines" at the State, was a member of the crew of the Lancaster bomber which circumnavigated the globe. Mr. Cheepen followed up this initial act by arranging for Dean to appear on the stage on his return to this country.

The roving airman was given a great welcome when he was brought on to the stage by the manager, and his first remark, "When I was in Australia this time last week . . ." brought the house down. A one-night appearance had been planned, but the response was so eager that repeats had to be fixed up, and on the second night the Willesden Wing of the A.T.C. attended and joined a professional vocalist in rendering "Sons of the Lords of the Air."

Congratulations to the gallant electrician for his part in the war and the show, and to Mr. Cheepen for a fine gesture and a grand stunt which won wide publicity.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

PROVINCIAL TRADE SHOWS

Continued from page 38

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		NEWCASTLE.				
Tues., Jan. 30	10.30 a.m.	Stoll	Frenchman's Creek	Paramount	Joan Fontaine	A
,, ,, 30	10.30 a.m.	Grainger	Maytime	M-G-M	Jeanette MacDonald	A
,, ,, 30	10.45 a.m.	Essoldo	They are Guilty	Pathe	Helen Vinson	A
,, ,, 30	10.30 a.m.	Haymarket	The Doughgirls	Warner	Ann Sheridan	A
Wed., ,, 31	10.30 a.m.	Stoll	A Night of Adventure	RKO-Radio	Tom Conway	A
,, ,, 31	10.45 a.m.	Haymarket	Blonde Fever	M-G-M	Philip Dorn	A
,, ,, 31	10.45 a.m.	Essoldo	When the Lights Go On Again	Pathe	James Lydon	A
Thur., Feb. 1	10.45 a.m.	Essoldo	Murder in the Blue Room	G.F.D.	Grace McDonald	A
Fri., ,, 2	10.45 a.m.	Essoldo	Machine Gun Mama	Pathe	Armida	A
,, ,, 2	10.30 a.m.	Haymarket	To Have and Have Not	Warner	Humphrey Bogart	A
		NOTTINGHAM.				
Tues., Jan. 30	10.45 a.m.	Scala	Dead Man's Eyes	G.F.D.	Lon Chaney	A
,, ,, 30	10.30 a.m.	Carlton	The Thin Man Goes Home	M-G-M	William Powell	A
,, ,, 30	10.45 a.m.	Elite	The Doughgirls	Warner	Ann Sheridan	A
Wed., ,, 31	10.30 a.m.	Elite	My Pal Wolf	RKO-Radio	Sharyn Moffett	U
,, ,, 31	10.30 a.m.	Scala	Meet Me in St. Louis	M-G-M	Judy Garland	A
Thur., Feb. 1	10.30 a.m.	Carlton	Blonde Fever	M-G-M	Philip Dorn	A
Fri., ,, 2	10.30 a.m.	Carlton	A Night of Adventure	RKO-Radio	Tom Conway	A
,, ,, 2	10.45 a.m.	Elite	To Have and Have Not	Warner	Humphrey Bogart	A
		SHEFFIELD.				
Tues., Jan. 30	10.30 a.m.	Hippodrome	To Have and Have Not	Warner	Humphrey Bogart	A
,, ,, 30	10.30 a.m.	Union Street	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	A
,, ,, 30	10.45 a.m.	Cinema House	Waterloo Road	G.F.D.	John Mills	A
Wed., ,, 31	10.45 a.m.	Cinema House	Murder in the Blue Room	G.F.D.	Grace McDonald	A
,, ,, 31	10.30 a.m.	Union Street	Winged Victory	20th Century-Fox	Lou McCallister	A
Thur., Feb. 1	10.15 a.m.	Hippodrome	Maytime	M-G-M	Jeanette MacDonald	A
,, ,, 1	10.45 a.m.	Cinema House	She Who Dares	United Artists	Anna Sten	A
Fri., ,, 2	10.30 a.m.	Union Street	Something for the Boys	20th Century-Fox	Carmen Miranda	A
,, ,, 2	10.30 a.m.	Cinema House	They are Guilty	Pathe	Helen Vinson	A
,, ,, 2	10.30 a.m.	Hippodrome	The Doughgirls	Warner	Ann Sheridan	A

RELEASES FOR FEB. 12

Compiled by A. W. OWEN

THREE OF A KIND (Pathé)

CERT. A. Length 6,016 ft. Reg. No. F.7759. Reviewed in KINE. November 2, 1944.

STARS.—Billy Gilbert, Shemp Howard.

ATMOSPHERE.—Crosstalk comedy of show business, an artless story of a fight for the custody of a small orphan boy used as a build-up for a comedy team.

ORGAN.—"Three Dream Dances" Suite (No. 3), Coleridge-Taylor (Ascherberg, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.8877 by the London Palladium Orchestra.

JANIE (Warner)

CERT. U. Length 9,197 ft. Reg. No. F.7779. Reviewed in KINE. November 9, 1944.

STARS.—Joyce Reynolds, Robert Hutton.

ATMOSPHERE.—Small-town romantic comedy, describing the impact of war on American youngsters and their apprehensive elders.

ORGAN.—"Dance of the Hours," "Gioconda," Ponchielli (Chester), with adaptation from the orchestral piano conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2812 by the Boston Promenade Orchestra.

FRENCHMAN'S CREEK (Paramount)

CERT. A. Length 10,178 ft. Reg. No. F.7903. Reviewed in KINE. December 28. 1944.

STARS.—Joan Fontaine, Arturo De Cordova.

ATMOSPHERE.—Technicolor adventure film, adapted from Daphne Du Marier's novel of seventeenth century piracy on the Cornish Coast.

ORGAN.—Two numbers from "The Pirates of Penzance," Gilbert and Sullivan, (a) "A Rollicking Band of Pirates We," and (b) "With Cat-like Tread," adaptation from the vocal-piano score and synchronisation with records as detailed below for non-sync.

NON-SYNC.—As organ, recorded on H.M.V. D.1687, (a) Leo Sheffield Orchestra and Chorus, and (b) Stuart Robertson and Male Chorus with Orchestra, both on same record.

• MORGAN'S SLIDES LTD.

still at

309, Gray's Inn Rd., London,

'Phone: TERminus 2836/7. W.C.1.

IF addresses are ready — IF

A.T.O.'s First "News Letter"

BY the courtesy of Edward O'Henry, F.R.C.O., the secretary and treasurer of the A.T.O. (Association of Theatre Organists), I have received a copy of their first "News Letter," which has been sent to all members. The chairman, Robin Richmond, submits a statement which contains a clear and concise list of the primary objects of the association, and gives details of what has already been accomplished. There is also a gossip column and a list of members with their signature tunes.

There are already 73 names on the register—41 subscribing, 19 Forces, and 13 outstanding—which is certainly a record that must be very gratifying to the promoters.

On reading through the list of members I find that I can only find two or three names of prominent organists absent, and I sincerely hope that they will reconsider their position, for I am certain such a society on the lines adopted will be a benefit not only to the members but also to those by whom they are employed as the standard of performance will be raised and employers will find a strong society to which they can appeal, not only for organists when they require them, but for co-operation and help in cases of disagreement. Already, both the G.-B. and Granada musical directors are giving friendly support, and negotiations with A.B.C. and Odeon are still in progress.

As far as the B.B.C. is concerned, the association's position is strong as Reginald Foort and Sandy Macpherson are on the list, and friendly relations are bound to follow.

Those organists who have waited to see which way the "cat jumped" should now have no hesitation in getting into touch with Ed. O'Henry at 29, Woodstock Avenue, N.W.11, and join the A.T.O. and bring their "grouses" with them.

Frank Morgan at the Davis Theatre, Croydon

CALLING in at the Davis Theatre, Croydon, this week, I found my very old friend Frank Morgan still at the console of the big four-manual Compton organ, which reminded me that my previous visit to this house was on the day it opened, so long ago that I cannot give a date to it. I remember that Alex Taylor opened the organ and Frank Morgan was orchestral pianist and also his assistant.

After this length of service I consider he is "in the valuation of the theatre," and will probably stay where he is for a long while yet. However, the film programme was long when I called, and only the opening recital and joining up, etc., was possible, but Frank has a band in the café in the evenings in addition. Last week he had an interlude, presented without slides, which contained the music of the overtures to "Raymond" and "Orpheus in the Underworld," plus a contrasting foxtrot and the "Kashmiri Song" of Woodford Finden's "Indian Love Lyrics" Suite. This is the type of interlude which the Croydon patrons appreciate, and gives the organist a chance to give orchestral imitation, which exploits the wide range of tone-colour in the twenty-odd units this instrument contains.

Crosby Scott's First Year at the Savoy, Acton

WHEN I called in at the Savoy, Acton, this week to hear Crosby Scott's organ recital I found that he was playing suitable breezy nautical numbers while a collection was being taken for the King George's Fund for Sailors instead of a featured interlude. He told me that he has just completed his first year at this intimate kinema and finds the patrons are organ-minded and very appreciative of his contrasted musical interludes. It is only a small Compton organ and has no lift, but it is surprising what contrasted tonal effects can be produced from this model with its very satisfying diapason fundamental tone and clever registration. Manager Thorpe is co-operating keenly with his organist, and I have promised to make a return visit when a featured organ solo is on the programme.

W. P. Dobson, of Milnthorpe, who recently bought the Milnthorpe Public Rooms and Cinema and adjoining shop for £3,525, is conveying the property to trustees for a village hall at £3,000.

A.W.O.'s Musical Jottings

A Human Story from Southend

HERE is a little human story of an episode at the Odeon, Southend. Manager Saunderson recently engaged Marjorie Tidy, a local vocalist, to appear in a stage presentation which was successful.

A few days ago she made a request to be allowed to sing again for one performance because her young lieutenant husband who was serving in Holland had returned home wounded, having been cut down by machine-gun fire, receiving eight bullet wounds. He had never heard her sing in public, and although he could not walk, arrangements were made to bring him to the theatre, when his wife sang two of his favourite songs with Reginald Foxwell at the organ. A packed house gave them a remarkable reception.

The Passing of a Pioneer Kinema Pianist

IT is with regret that we record the death of Madame Juliette Kenyon, one of the early silent day kinema pianistes, who endeavoured to make an atmospheric musical background to the films with her little trios at the Rink, Sydenham, and other theatres. Although I had not the pleasure of meeting her personally, I remember the name quite well, for in these days musicians were few in number. Her son informs me that Madame was trained in the Leipzig Conservatoire and was praised by the reuters for her special musical fittings for "Livingstone" and "The Miracle of Lourdes." She retired when the sound films were introduced and died early in this month and was cremated at Glyntaff, Glam.

Musical Atmosphere for "Champagne Charlie"

TREVOR WILLETTS, solo resident organist at the Ritz, Barnsley, Yorks, exploited the film "Champagne Charlie" the week previous to screening with success with the following recital and scena. To get the old "music-hall" and period atmosphere the opening numbers were "The Belle of New York," "Little Dolly Daydream" (who is "Moonstruck" ("Our Miss Gibbs") by "The Soldiers in the Park" ("Runaway Girl"), who were singing "Dear Old Pals" and "Comrades." Then one soldier stepped out and sang "Champagne Charlie is My Name," invites his pals to have a drink "Down at the Hole in the Wall," where the "Little Brown Jug" is filled with "Beer, Beer, Glorious Beer" as they sing "Nellie Dean" and "Sweet Rosie O'Grady," with a parody song as finale, inviting the patrons to come and meet "Champagne Charlie."

William Leonard Greaves has succeeded **E. L. Groves** as resident manager of the Regent (G.-B.), Dudley.

COMPTON ORGANS

The Best in the World

◆ COMPTON Organs are installed in the Theatres of ASSOCIATED BRITISH CINEMAS, LTD., GAUMONT BRITISH PICTURE CORPORATION, ODEON CINEMAS, LTD., and by many other well-known Exhibitors.

◆ EXHIBITORS contemplating the installation of new Organs or the modernisation of existing instruments are invited to communicate with us with a view to the early preparation of suitable schemes for completion when the war is over.

◆ In the past five years the company has been privileged to produce many kinds of precision war work. The valuable experience gained and the new manufacturing methods perfected during this period will be reflected after the war in improved mechanisms of the most modern construction, perfect performance and the highest degree of reliability.

◆ In short, Compton Organs will, as always, represent the utmost value in work of the highest grade.

EXPERT advice on your post-war needs will gladly be given on receipt of your enquiry.

THE JOHN COMPTON ORGAN CO., LTD.

Chase Road, North Acton, N.W.10

Tel.: ELGAR 6666

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Thur., Jan. 25	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Maytime	M-G-M	Jeanette MacDonald...	
,, ,, 25	10.30 a.m.	Rialto	My Pal Wolf	RKO-Radio ...	Sharyn Moffett ...	
,, ,, 25	10.45 a.m.	G.-B. Theatre ...	Three Shorts	Anglo-American ...		
,, ,, 25	10.30 a.m.	Studio One ...	To Have and Have Not	Warner	Humphrey Bogart ...	
,, ,, 25	2.30 p.m.	Own Theatre ...	Raiders of the Border and New Pictorial No. 29	Pathe		
,, ,, ,,		Private Theatre...	Four Shorts	Columbia		
Fri., ,, 26	10.45 a.m.	Rialto	A Night of Adventure	RKO-Radio ...	Tom Conway ...	
,, ,, 26	10.30 a.m.	G.F.D. Theatre ...	I'll Remember April	G.F.D.	Gloria Jean ...	
,, ,, 26	10.30 a.m.	Studio One ...	Man from Morocco	Pathe	Anton Walbrook ...	
,, ,, 26	10.45 a.m.	Studio One ...	Cry of the Werewolf	Columbia	Nina Foch ...	
Tues., ,, 30	10.45 a.m.	G.F.D. Theatre ...	Rocket Ship	G.F.D.	Buster Crabbe ...	
,, ,, 30	10.30 a.m.	Rialto	Guest in the House	United Artists ...	Ann Baxter ...	
,, ,, 30	10.45 a.m.	G.-B. Theatre ...	Topper	Exclusive Films ...	Cary Grant ...	
,, ,, 30	11 a.m.	New Gallery ...	Together Again	Columbia	Charles Boyer ...	
Wed., ,, 31	10.45 a.m.	Rialto	3 is a Family	United Artists ...	Marjorie Reynolds ...	
,, ,, 31	10.45 a.m.	Studio One ...	Flight from Folly	Warner	Hugh Sinclair ...	
,, ,, 31	10.30 a.m.					
			BIRMINGHAM.			
Mon., Jan. 29	10.30 a.m.	Scala	The Thin Man Goes Home ...	M-G-M	William Powell ...	
Tues., ,, 30	10.30 a.m.	Scala	Dead Man's Eyes	G.F.D.	Lon Chaney ...	
,, ,, 30	10.30 a.m.	Futurist	They are Guilty	Pathe	Helen Vinson ...	
,, ,, 30	10.30 a.m.	Forum	To Have and Have Not	Warner	Humphrey Bogart ...	
Wed., ,, 31	10.30 a.m.	Forum	Something for the Boys	20th Century-Fox ...	Carmen Miranda ...	
,, ,, 31	10.30 a.m.	Futurist	She Who Dares	United Artists ...	Anna Sten ...	
,, ,, 31	10.30 a.m.	Scala	When the Lights Go On Again ...	Pathe	James Lydon ...	
Thur., Feb. 1	10.30 a.m.	Forum	Winged Victory	20th Century-Fox	Lou McCallister ...	
,, ,, 1	10.30 a.m.	Scala	Within an Inch of Victory ...	Independent ...		
,, ,, 1	10.30 a.m.	Futurist	Machine Gun Mama	Pathe	Armida ...	
Fri., ,, 2	10.30 a.m.	Futurist	Frenchman's Creek	Paramount ...	Joan Fontaine ...	
,, ,, 2	10.30 a.m.	Scala	Meet Me in St. Louis	M-G-M	Judy Garland ...	
,, ,, 2	10.30 a.m.	Forum	Flight from Folly	Warner	Hugh Sinclair ...	
			CARDIFF.			
Tues., Jan. 30	10.45 a.m.	Empire	Something for the Boys	20th Century-Fox	Carmen Miranda ...	
,, ,, 30	10.45 a.m.	Odeon	Murder in the Blue Room ...	G.F.D.	Grace McDonald ...	
,, ,, 30	10.45 a.m.	Capitol	Blonde Fever	M-G-M	Philip Dorn ...	
,, ,, 30	11 a.m.	Park Hall ...	They are Guilty	Pathe	Helen Vinson ...	
,, ,, 30	10.30 a.m.	Olympia	The Doughgirls	Warner	Ann Sheridan ...	
Wed., ,, 31	10.30 a.m.	Empire	My Pal Wolf	RKO-Radio ...	Sharyn Moffett ...	
,, ,, 31	10.45 a.m.	Odeon	Frenchman's Creek	Paramount ...	Joan Fontaine ...	
,, ,, 31	10.45 a.m.	Olympia	The Thin Man Goes Home ...	M-G-M	William Powell ...	
,, ,, 31	11 a.m.	Park Hall ...	When the Lights Go On Again ...	Pathe	James Lydon ...	
Fri., Feb. 2	10.30 a.m.	Capitol	A Night of Adventure	RKO-Radio ...	Tom Conway ...	
,, ,, 2	10.45 a.m.	Odeon	Dead Man's Eyes	G.F.D.	Lon Chaney ...	
,, ,, 2	10.30 a.m.	Empire	Maytime	M-G-M	Jeanette MacDonald...	
,, ,, 2	11 a.m.	Park Hall ...	Machine Gun Mama	Pathe	Armida ...	
,, ,, 2	10.30 a.m.	Olympia	To Have and Have Not	Warner	Humphrey Bogart ...	
			GLASGOW.			
Tues., Jan. 30	10.30 a.m.	Picture House ...	A Night of Adventure	RKO-Radio ...	Tom Conway ...	
,, ,, 30	10.45 a.m.	Cosmo	Frenchman's Creek	Paramount ...	Joan Fontaine ...	
,, ,, 30	10.45 a.m.	Playhouse ...	Dead Man's Eyes	G.F.D.	Lon Chaney ...	
,, ,, 30	11 a.m. & 2.30 p.m.	Own Theatre ...	Winged Victory	20th Century-Fox	Lou McCallister ...	
,, ,, 30	10.50 a.m.	La Scala ...	When the Lights Go On Again ...	Pathe	James Lydon ...	
,, ,, 30	10.30 a.m.	Regal	To Have and Have Not	Warner	Humphrey Bogart ...	
Wed., ,, 31	10.45 a.m.	Regal	The Thin Man Goes Home ...	M-G-M	William Powell ...	
,, ,, 31	10.50 a.m.	Playhouse ...	Machine Gun Mama	Pathe	Armida ...	
Thur., Feb. 1	10.45 a.m.	Playhouse ...	Voice in the Wind...	United Artists ...	Francis Lederer ...	
,, ,, 1	10.30 a.m.	Regal	Maytime	M-G-M	Jeanette MacDonald...	
Fri., ,, 2	10.45 a.m.	Playhouse ...	Enemy of Women and Horse Sense	New Realm... ...		
,, ,, 2	10.30 a.m.	Regal	The Doughgirls	Warner	Ann Sheridan... ...	
			LEEDS.			
Tues., Jan. 30	10.45 a.m.	Tower	Murder in the Blue Room ...	G.F.D.	Grace McDonald ...	
,, ,, 30	10.15 a.m.	Tatler	Maytime	M-G-M	Jeanette MacDonald...	
,, ,, 30	10.30 a.m.	Ritz	The Doughgirls	Warner	Ann Sheridan... ...	
Wed., ,, 31	10.30 a.m.	Tower	Frenchman's Creek	Paramount	Joan Fontaine ...	
,, ,, 31	10.30 a.m.	Ritz	A W.A.V.E., a W.A.C. and a Marine.	Pathe	Elyse Knox ...	
Thur., Feb. 1	10.30 a.m.	Ritz	They are Guilty	Pathe	Helen Vinson... ...	
Fri., ,, 2	10.45 a.m.	Tower	Dead Man's Eyes	G.F.D.	Lon Chaney	
,, ,, 2	10.30 a.m.	Ritz	To Have and Have Not	Warner	Humphrey Bogart ...	
			LIVERPOOL.			
Tues., Jan. 30	10.30 a.m.	Forum	My Pal Wolf	RKO-Radio ...	Sharyn Moffett ...	
,, ,, 30	10.45 a.m.	Scala	Murder in the Blue Room ...	G.F.D.	Grace McDonald ...	
,, ,, 30	10.45 a.m.	Majestic	When the Lights Go On Again ...	Pathe	James Lydon ...	
Wed., ,, 31	10.45 a.m.	Scala	Voice in the Wind...	United Artists ...	Francis Lederer ...	
,, ,, 31	10.45 a.m.	Majestic	Blonde Fever	M-G-M	Philip Dorn ...	
,, ,, 31	10.45 a.m.	Palais de Luxe ...	Machine Gun Mama	Pathe	Armida ...	
,, ,, 31	10.30 a.m.	Forum	The Doughgirls	Warner	Ann Sheridan ...	
Thur., Feb. 1	10.45 a.m.	Scala	Dead Man's Eyes	G.F.D.	Lon Chaney ...	
,, ,, 1	11 a.m.	Own Theatre ...	Winged Victory	20th Century-Fox	Lou McCallister ...	
,, ,, 1	10.30 a.m.	Futurist	Maytime	M-G-M	Jeanette MacDonald...	
,, ,, 1	10.30 a.m.	Forum	To Have and Have Not	Warner	Humphrey Bogart ...	
Fri., ,, 2	10.30 a.m.	Forum	A Night of Adventure	RKO-Radio ...	Tom Conway ...	
,, ,, 2	10.45 a.m.	Majestic	Frenchman's Creek	Paramount ...	Joan Fontaine ...	
,, ,, 2	10.45 a.m.	Scala	She Who Dares	United Artists ...	Anna Sten ...	
			MANCHESTER.			
Tues., Jan. 30	10.45 a.m.	Theatre Royal ...	Dead Man's Eyes	G.F.D.	Lon Chaney ...	
,, ,, 30	10.45 a.m.	Gaumont ...	Winged Victory	20th Century-Fox	Lou McCallister ...	
,, ,, 30	10.15 a.m.	Market Street ...	Maytime	M-G-M	Jeanette MacDonald...	
,, ,, 30	10.45 a.m.	Gaiety	When the Lights Go On Again ...	Pathe	James Lydon ...	
,, ,, 30	10.45 a.m. & 2.15 p.m.	Private Theatre...	The Doughgirls	Warner	Ann Sheridan ...	
Wed., ,, 31	10.30 a.m.	Gaumont ...	My Pal Wolf	RKO-Radio ...	Sharyn Moffett ...	
,, ,, 31	10.30 a.m.	Theatre Royal ...	Frenchman's Creek	Paramount ...	Joan Fontaine ...	
,, ,, 31	10.45 a.m.	Market Street ...	The Thin Man Goes Home ...	M-G-M	William Powell ...	
,, ,, 31	10.45 a.m.	Gaiety	Machine Gun Mama	Pathe	Armida ...	
,, ,, 31	10.45 a.m. & 2.15 p.m.	Private Theatre...	To Have and Have Not	Warner	Humphrey Bogart ...	
Thur., Feb. 1	10.45 a.m.	Gaiety	Raiders of the Border	Pathe		
Fri., ,, 2	10.30 a.m.	Gaumont ...	A Night of Adventure	RKO-Radio ...	Tom Conway ...	
,, ,, 2	10.45 a.m.	Theatre Royal ...	Voice in the Wind	United Artists ...	Francis Lederer ...	
,, ,, 2	10.45 a.m.	Oxford Street ...	The Man from Morocco	Pathe	Anton Walbrook ...	

Continued at foot of page 36

KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

DESPATCH Manager.—Opportunity for good Despatch and Technical Manager, in London.—Write, details, experience, salary required, etc., F., Box 519, Kinematograph Weekly.

BOOKING Manager wanted immediately for important group of kinemas on South Coast; state experience, and salary required, in confidence. References essential.—Applications by letter only, marked "Personal," to Managing Director, Shaftesbury Cinema, Kingston Road, Portsmouth.

SUPERVISOR, with thorough knowledge of all branches of kinema management; state experience, and salary required, in confidence; references essential.—Applications by letter only, marked "Personal," to Managing Director, Shaftesbury Cinema, Kingston Road, Portsmouth.

CHIEF Operator and Assistant Operator required for Southampton Theatre.—Apply, U., Box 533, Kinematograph Weekly.

OPERATORS required, all grades.—Write, full particulars of experience, etc., to Granada Theatres, Ltd., 36, Golden Square, W.1.

WANTED for small country kinema, good Operator. — Apply, Crowhurst, Grand Cinema, Thame, Oxon.

WANTED, GOOD SECOND OPERATOR; GOOD WAGES AND PERMANENCY IF SUITABLE.—EXPERIENCE, TERMS AND REFERENCES, MANAGER, LA SCALA, GRANGEMOUTH, SCOTLAND.

SECOND and Third Operators required immediately; top wages for competent men.—Apply, Coliseum Cinema, Green Lanes, Harringay, N.8.

WANTED, Second Projectionist, capable taking charge; Ross machines; Western Electric. — Full particulars to Manager, Gaiety Cinema, Lewes Road, Brighton.

WANTED, Second Projectionist; must be fully experienced; modern equipment; B.T.H. Dusonic, Kalee 12 machines, E.C.C. rectifier; applicant must be exempt N.S., Box 531, Kinematograph Weekly.

SMALL MODERN KINEMA REQUIRES SECOND PROJECTIONIST, CAPABLE OF TAKING CHARGE IF REQUIRED; THIS IS A MOST COMFORTABLE POSITION, UNDER IDEAL CONDITIONS, AND CARRIES A CHIEF'S SALARY; CONTINUOUS NIGHTLY, NO SUNDAYS. — REPLY, WITH FULLEST PARTICULARS, RITZ, LUTTERWORTH, NEAR RUGBY.

MAJOR Film Distributors require Representative for Cardiff territory; experience essential.—Apply in confidence, X., Box 532, Kinematograph Weekly.

CIRCUIT Assistant.—Good opportunity arises for ambitious Junior in Booking Department.—Write, experience, etc., E., Box 513, Kinematograph Weekly.

MAJOR Film Distributing Company require Shorthand-Typists, Copy Typists, Book-keepers.—Write, stating experience, and salary required, Y., Box 537, Kinematograph Weekly.

E. G. TURNER

. . . supplies cinema screens

TAKING ALL WAR RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

Messrs.

HARRIS & GILLOW

The acknowledged Cinema Property Agents & Valuers

The Risk of Damage

to

Buildings and Contents

by

Enemy Action or Fire still exists

VALUATIONS of CINEMA BUILDINGS and CONTENTS for INSURANCE and all other purposes undertaken in all parts of the country

Offices:

93-95, WARDOUR STREET, LONDON, W.1.

Phone: GERrard 2504 (10 lines). Grams: "Faddist, Rath," London

SITUATIONS WANTED

EXPERIENCED THEATRE AND STUDIO PUBLICIST SEEKS POST AS THEATRE AND STUDIO LIAISON OFFICER; MODERN METHODS OF EXPLOITATION. — INQUIRIES, G., BOX 520, KINEMATOGRAPH WEEKLY.

MANAGER requires situation; free; keen publicist, strict disciplinarian; fair wage desired.—All letters to Q., Box 529, Kinematograph Weekly.

KINEMA and Theatre Executive seeks position as General Manager of small group of houses; used to kine.-variety, touring companies; experienced booking, circuit administration; up-to-date publicity methods; stage presentation; good knowledge electrical engineering and operating; au fait with production methods and studio procedure.—Particulars from H., Box 521, Kinematograph Weekly.

MANAGER (37) requires change; Circuit and independent experience; London preferred.—L., Box 524, Kinematograph Weekly.

MANAGER, thoroughly experienced, desires change; at present Manager-Supervisor of circuit; N. Wales preferred.—J., Box 522, Kinematograph Weekly.

MANAGER, AT PRESENT ENGAGED, DESIRES CHANGE; EXEMPT; AGE 35; WELL VERSED, ALL BRANCHES; GOOD WORKER; POST WHERE WIFE COULD BE EMPLOYED PREFERRED, BUT NOT ESSENTIAL. —OFFERS TO V., BOX 534, KINEMATOGRAPH WEEKLY.

KINEMA Manager, bonded, desires change; would exchange for small country kinema in Scotland, but not essential; sober, conscientious, keen advertiser; age 44 years.—J., Box 547, Kinematograph Weekly.

PROJECTIONIST (31), AT PRESENT WORKING FOR LARGE CIRCUIT, DESIRES POST AS ASSISTANT OR TRAINEE MANAGER; GOOD WORKER; EXCELLENT REFERENCES; EXEMPT MILITARY SERVICE; GOOD OFFERS ONLY.—E., BOX 543, KINEMATOGRAPH WEEKLY.

CHIEF Operator, 25 years' experience, any machine, arc, rectifier or M.G.; available now; exempt.—B., Box 540, Kinematograph Weekly.

CHIEF and Second, of 10 and 7 years' experience with all types of equipment, require positions with first-class hall(s), London district; excellent references; exempt M.S.; single.—Particulars and wage to T., Box 507, Kinematograph Weekly.

CHIEF Projectionist, with many years' experience in first-class houses of from 600 to 2,500 seats; capable electrician and sound engineer; highest possible presentation of the show; any good theatre in North or Midland areas (town or country); conscientious worker.—S., Box 506, Kinematograph Weekly.

CHIEF OPERATOR (39), MARRIED, DESIRES CHANGE; 20 YEARS' EXPERIENCE, B.T.H., W.E., ROSS, SIMPLEX, ERNEMANN; SALARY £6 10s.; S.E. COAST PREFERRED.—H., BOX 546, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist, 23 years' experience, RCA or W.E. sound, any machine, rectifiers or generators, Plenum plants, etc.—State particulars and wages to G., Box 545, Kinematograph Weekly.

PROJECTIONIST, highest references (exempt), Western Electric preferred, with digs.; wage £7.—C., Box 516, Kinematograph Weekly.

OPERATOR (22), 4½ years' experience in 1,500-seater with R.C.A. and Kalee in Ireland, at present with same, seeks position as Second or Third Projectionist in England.—W., Box 535, Kinematograph Weekly.

GEORGE PALMER,
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

PROJECTORS AND SPARES
ARE STILL
GEORGE PALMER'S CARES!
NO INQUIRY TOO LARGE
OR TOO SMALL!
WRITE, 'PHONE OR CALL!
GEORGE PALMER
(F. G. PALMER, PROP.),
89, WARDOUR STREET,
LONDON, W.1.

FOR SALE AND WANTED

A KINEMA, having changed carbon trim, has some 11 mm. x 10 in. and 7.5 mm. x 9 in. copper-coated high-intensity carbons for disposal.—Apply, D., Box 517, Kinematograph Weekly.

FOR immediate sale, two Philips Projectors, in good condition; may be viewed by appointment.—A., Box 539, Kinematograph Weekly.

FOR Sale, Westinghouse Metal Arc Rectifier, type twin 45 6., for 230-volt 50-cycle 3-phase A.C.; practically new. Offers, Apply, C., Box 541, Kinematograph Weekly.

ONE pair of Kalee 7 Mechanisms, complete with adaption gear for W.E. universal base, with 14-in. spoolboxes, in perfect condition.—D., Box 542, Kinematograph Weekly.

KINEMAS WANTED

WANTED TO RENT, KINEMA, 600 TO 1,000 SEATS, SMALL TOWN, WEST OF ENGLAND PREFERRED. — DETAILS IN CONFIDENCE TO M., BOX 525, KINEMATOGRAPH WEEKLY

WANTED, Kinema (Freehold or Leasehold), 300 to 1,000 seats; cash waiting. (Strict confidence.) — 'Phone: Coleshill 2202. "Cinema," 109, Coventry Road, Coleshill, nr. Birmingham.

WANTED to Lease, Kinema seating 500 to 1,000, by independent exhibitor.—T., Box 532, Kinematograph Weekly.

WANTED, BY PRIVATE INDIVIDUALS, KINEMA, 400 TO 800 SEATS, ON RENTAL, SMALL TOWN, WEST OF ENGLAND PREFERRED.—DETAILS IN CONFIDENCE TO F., BOX 544, KINEMATOGRAPH WEEKLY.

KINEMAS FOR SALE

SUSSEX.—Small Village Hall, ideal for owner-Manager; price £2,500; complete going concern; Freehold.—Z., Box 538, Kinematograph Weekly.

THEATRE SEATS

TIP-UP Chairs wanted to buy that require re-covering.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

WANTED, 200-300 18-in. Seat Bottoms, sound condition, red plush preferred, but not essential.—Price, etc., Coatsworth Cinema, Gateshead.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

PATENTS

THE Proprietors of British Patent No. 400,251 for "Improvements in Colour Photography" desire to enter into negotiations with a Firm or Firms for the sale of the patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
January 25, 1945

Paramount

Praise indeed!!

from the Authoress Daphne du Maurie

Lundy.

Dear Mr Rose

I cannot thank you enough for letting my husband and myself and our two friends see "Frenchman's Creek". We all thought it absolutely first rate, and I was more than happy to see that my story had not been changed in the slightest, and that the dialogue was taken practically word for word from the book. I do hope that the public will enjoy it as much as we did.

Yours sincerely
Daphne du Maurier

P.S.

see pages 21—28